

MUSICAL FOUNTAIN

A WEEKLY JOURNAL

DEVOTED TO MUSIC AND THE MUSIC TRADES

Twenty-Second Year. Price 10 Cents. Subscription, \$5.00. Foreign \$6.00.—Annually.

VOL. XLII.—NO. 22.

NEW YORK, WEDNESDAY, MAY 29, 1901.

WHOLE NO. 1105.



JESSICA DE WOLF

THE MUSICAL COURIER.

New York.

MRS. RATCLIFFE CAPERTON,

Representative and assistant of LAMPERTI.
New York, 138 Fifth Avenue; Philadelphia, 408
South 18th Street. Summer residence, Dresden,
Germany.
"Mrs. Ratcliffe Caperton is my only representa-
tive, and I advise all pupils desiring to study with
me to be prepared by her."
Dresden, Sedanstrasse 17. G. B. LAMPERTI.

ALBERTO LAURENCE,

155 East 18th Street, New York.
The voice formed and developed; the art of sing-
ing taught; method after the purest Italian schools;
a bad voice made good, true and beautiful.

HENRY T. FLECK,

Conductor Haarlem Philharmonic Society of the
City of New York.
Address: Normal College, New York.

MISS NORA MAYNARD GREEN,

VOCAL TEACHER.
Studio: 303 Fifth Avenue, New York.

MAX KNITEL-TREUMANN,

BARITONE.
Voice Culture—Art of Singing.
Carnegie Hall, Room 837.
Mail address: 15 Washington Terrace, New York.

GEORGE M. GREENE,

Voice Culture and Artistic Singing.
Oratorio, Church, Concert, Opera.
Studio: 489 Fifth Ave., Mondays and Thursdays.
Residence and address:
417 West 23d Street, New York.

MR. C. WHITNEY COOMBS,

(Church of the Holy Communion). Organ les-
sons and practice given on one of Roosevelt's finest
instruments. Special advantages for the study of
church music and the training of boys' voices.
Address: 49 West 20th Street, New York.

TOM KARL,

Concerts, Recitals and Vocal Instruction.
Studio: Carnegie Hall.
Residence: 18 West 75th Street, New York.

MISS MARY FIDELIA BURT,

Author of Original Methods in Sighting Singing,
Ear Training, Musical Stenography. All materials
copyrighted. No authorized teachers in Greater
New York.
Address: 48 Lefferts Place, Brooklyn, N. Y.

E. H. LOCKHART, Bass-Baritone.

Studios: 121 East Twenty-third street, New
York. Voices quickly placed and developed. Spe-
cial work given for breath control. The Art of
Singing taught by method used in the old Italian
schools. Oratorio, Church, Concert, Opera.

DUDLEY BUCK, JR.,

VOCAL INSTRUCTION.
Song Lecture Recitals.
810 Carnegie Hall, New York City.

HOWARD BROCKWAY,

COMPOSER-PIANIST.
Pupils received in Composition, Harmony, Piano
and Song Interpretation.
Studio: 817-818 Carnegie Hall, New York.

WALTER HENRY HALL,

Conductor Oratorio Society, Brooklyn, N. Y.
Organist and Choirmaster St. James' Church,
New York.
For terms for conducting, address St. James'
Church, Madison Ave. and 71st St., New York.

MME. LOUISE FINKEL,

SCHOOL OF VOCAL MUSIC.
251 Fifth Avenue, New York.

EUGENE A. BERNSTEIN,

PIANIST.
PIANO INSTRUCTION.
Studio: 160 East 70th Street, New York.

LUCILLE SMITH MORRIS,

PIANIST. INSTRUCTION, Concerts, Recitals.
Pupil of Wm. Sherwood and Mrs. A. K. Virgil.
Certified teacher of Virgil Clavier Method.
Studio: 201 West 81st Street, New York.

RICHARD ARNOLD,

Concertmaster Philharmonic Society.
INSTRUCTION.
208 East 61st Street, New York.

MR. FRANCIS STUART,

TEACHER OF SINGING.
First season in New York. Ten years in San
Francisco. Pupil of Lamperti, the elder.
Being in full possession of my method of sing-
ing, he has the ability to form great artists.—
FRANCESCO LAMPERTI.
Reception hours, Mondays and Thursdays, 2 to 3.
Studio: 86 Madison Ave., near Twenty-eighth St.

PERCY T. HEMUS,

Basso-Cantante.
Voice Placing. The Art of Singing.
128 West 64th Street, New York.

LILLIE D'ANGELO BERGH

SCHOOL OF SINGING.
Operatic course. Teachers' special course, all
departments. Famous specialists. Prospectus.
The Albany Broadway and 52d Street, New York.

MISS ADELINA HIBBARD AND
MRS. HORTENSE HIBBARD-HOWARD.
CONCERTS AND MUSICALES.
INSTRUCTION IN VOICE AND PIANO.
Studio: Hotel Bayard, Fifty-fourth Street and
Broadway, New York City.

MR. CHARLES LEE TRACY,
PIANO-FORTE INSTRUCTION.
Certified Teacher of the LESCHETIZKY METHOD.
Studio: Carnegie Hall. New York City.

MAX BENDHEIM.
VOCAL INSTRUCTION.
332 West 56th Street. New York City.

PAUL TIDDEN,
PIANIST.
314 East 15th Street, New York.
Will accept a limited number of pupils.

HERBERT HEMINGWAY JOY,
Voice Culture and Singing.
Italian School.
Studio: 116 Carnegie Hall, New York.

GUSTAV L. BECKER,
CONCERT PIANIST AND TEACHER OF
PIANO AND COMPOSITION.
Address: 1 West 104th Street, New York.

SIGNOR FILOTEO GRECO,
THE ART OF SINGING.
Studio: 51 West 35th Street, New York.

M. THEODOR BJORKSTEN AND
MME. TORPADIE BJORKSTEN,
INSTRUCTORS IN SINGING.
New Studios: Carnegie Hall, New York.

PERRY AVERILL—BARITONE,
OPERA—ORATORIO—CONCERT
AND VOCAL INSTRUCTION.
220 Central Park South, New York.

J. ARMOUR GALLOWAY,
Voice Culture and the Art of Singing.
Has resumed.
Studio: Rooms 43 and 44 V. M. C. A. Building,
318 West 57th Street, New York.

MARIE SEYMOUR BISSELL,
VOCAL INSTRUCTION.
Pupils prepared for Church, Concert and Oratorio.
Studio: 135 East 16th Street, New York.

MRS. MARY HISSEM DE MOSS,
SOPRANO.
106 West 90th Street,
New York City.

KATE STELLA BURR,
VOCAL CULTURE—ACCOMPANIST.
Coach to leading artists. Correct interpretation.
Highest artistic finish. Opera, Oratorio, Song Re-
citals. Organist-Director Grace M. E. Church.
Studio: 76 West 82d Street, New York.

GEORGE SWEET,
OPERA, ORATORIO, CONCERT.
304 West 72d Street, New York.

J. HARRY WHEELER,
Voice Production and the Art of Singing.
Voices educated strictly in the Italian School.
Studio: 81 Fifth Ave., corner 16th St., New York.
July and August at Chautauqua Assembly.

MR. EDMUND SEVERN,
Violin, Composition, Ensemble.
MRS. EDMUND SEVERN,
Piano and Voice.
Studio: 131 West 56th Street, New York.
"Severn Trio."

ENRICO DUZENSI,
OPERA TENOR.
Will accept pupils for Voice Culture; good voice
cultivated per contract; Italian method.
145 East 83d Street, near Lexington Ave.

CARL C. MÜLLER,
Translator of "Sechter's Fundamental Harmonies."
Author of "Tables for Harmonic Exercises."
Teacher of Piano, Harmony, Counterpoint and
Composition. 1291 Lexington Ave., New York.

MME. HELENE MAIGILLE,
VOCAL INSTRUCTION, REPERTOIRE.
Studio and residence: 1211-15 Carnegie Hall,
New York.

MR. EMILIO AGRAMONTE,
VOCAL INSTRUCTION.
251 Fifth Avenue, New York.
Summer Course.

ALBERT QUESNEL,
TENOR.
Opera, Oratorio, Concert, Musicales.
173 West 140th Street, New York.

SAUL HAROLD LICHTENSTEIN,
VIOLINIST.
Pupil of Sauer and Thomson.
Concerts, At Homes, &c. Pupils accepted.
Address: 103 West 114th Street, New York.

J. WARREN ANDREWS,
CONCERT ORGANIST AND TEACHER.
Send for list of Pupils holding positions.
Address: Church of the Divine Paternity,
76th St. and Eighth Ave., New York City.

THE NEW YORK INSTITUTE FOR VIOLIN PLAYING
AND SCHOOL FOR PIANO AND VOCAL CULTURE.
230 East 62d Street
Complete musical education given to students
from the beginning to the highest perfection.
F. & H. CARRI, Directors.

MME. LUISA CAPPANI,
VOICE CULTURE, SKILL OF SINGING.
"The Louella," 159 West 45th Street,
New York.

RICHARD T. PERCY,
Concert Organist and Accompanist.
Organ Lessons at Marble Collegiate Church,
corner Fifth Avenue, and 29th Street.
Studio: 1402 Broadway, New York.

MISS MARGARET GOETZ,
CONTRALTO (mezzo range).
Concerts, Song Recitals, Vocal Instruction.
Address: 36 Gramercy Park, New York.

THE ARENS VOCAL STUDIO
(affiliated with the American School of Opera.)
Coaching a specialty.
Normal courses for Voice Teachers.
305 Fifth Avenue, New York.
Reception hour, 2 p. m., Wednesdays excepted.

HENRY HOLDEN HUSS,
Instruction in Piano and Theory of Music.
Studio for non-resident pupils: Steinway Hall,
Personal address: 318 East 15th Street, New York.

FRANCIS FISCHER POWERS,
VOICE CULTURE AND THE ART OF SINGING.
Studio (and invariable address): Carnegie Hall,
New York. New York season, October 20 to May
1; Kansas City, Mo., season, Pepper Building,
May 15 to August 1; Los Angeles, Cal., season,
Westminster Hotel, August 10 to October 10.

HENRY SCHRADIECK'S
VIOLIN SCHOOL.
Violin, Piano, Theory and Ensemble Playing.
Residence and Studio:
535 Washington Ave., Brooklyn, N. Y.

WILLIAM H. BARBER,
CONCERT PIANIST—INSTRUCTION.
Studio: Steinway Hall,
New York.

F. W. RIESBERG,
ACCOMPANIST.
Instruction—Piano, Organ, Harmony.
With THE MUSICAL COURIER.
Organist Roseville Avenue Presbyterian Church,
Newark.
Secretary-Treasurer New York State M. T. A.
Residence Studio:
954 8th Ave., corner 56th Street, New York.

S. C. BENNETT,
Instructor in Voice Building and the Art of
Singing.
Teacher of Mme. Genevra Johnstone-Bishop and
many other talented vocalists.
Studio: 836 Carnegie Hall, New York.

MME. EMMA RODERICK,
Rapid Development and Complete Education of
the Voice.
118 West 43rd Street, New York.

MRS. GRENVILLE SNELLING,
SOPRANO.
Concerts, Recitals, Musicals, Oratorio.
Address: 111 Fifth Avenue, New York.

SAMUEL B. MOYLE,
BASSO CANTANTE.
Oratorio, Concert, Musicales, Voice Culture—
Italian Method. Tone Placing and Repetition a
specialty. Studio: 136 Fifth Avenue, New York.

NATIONAL INSTITUTE OF MUSIC,
170 East 64th Street, New York.
Wm. M. SEMNACHER, Director.
I regard Mr. Semnacher as the greatest teacher
of piano in this country.
Henry T. Fleck, Director of Music,
Normal College, New York City.

MRS. HENRY SMOCK BOICE,
VOICE CULTURE.
Musical Art Department of Adelphi College.
Residence Studio: 189 Van Buren St., Bklyn, N. Y.
Pupils prepared for Church, Concert, Oratorio.
138 Fifth Avenue, New York.
Monday and Thursday Afternoons.

MISS FANNIE HIRSCH,
CONCERT AND ORATORIO.
DRAMATIC SOPRANO. Steinway Hall, or
170 East 61st St., New York.

SERRANO VOCAL INSTITUTE,
323 East 14th Street, New York.
Conducted by EMILIA BENIE DE SERRANO
and CARLOS A. DE SERRANO.
Teachers of Charlotte Maconda, Fannie Francisca.

JEANNE ARONE,
Graduate of Florenza d'Arona's celebrated meth-
od. Special Teachers' Course Diploma Vocal In-
struction. Studio: 1219 Madison Ave., New York.

CONSERVATORY OF MUSIC.
Mrs. M. PRICE, Director, 2105 Seventh Ave.,
corner 125th Street. Special daily class. The only
one in New York where the pupil has a lesson and
practice every day under the care of competent
teachers. Terms reasonable. Virgil Clavier used.

GUY DORÉ LATTA, OPERA TENOR
Voice Culture and Singing.
Tone production, placing and development a
specialty. Guarantees to increase range and make
any voice strong and beautiful. Summer rates.
372 West 120th Street, New York.

JOSEPH PIZZARELLO,
VOCAL INSTRUCTOR
Voice Developed—Style—Opera.
43 West 34th Street, New York.

ALICE GARRIGUE MOTT,
VOCAL CULTURE.
Carnegie Hall, New York.

MR. AND MRS. THEO. J. TOEDT,
VOCAL INSTRUCTION.
Home Studio: 151 East 62d Street, New York.

LENA DORIA DEVINE,
VOCAL INSTRUCTION.
Representative Teacher
of the methods of the famous master,
FRANCESCO LAMPERTI.
136 Fifth Avenue, New York.

FRANCIS CARRIER,
BARITONE.
Concert and Oratorio.
18 East 22d Street, New York.
Direction of Remington Square.

MISS EMMA HOWSON,
PRIMA DONNA.
Royal Italian and English Opera Company.
Lamperti Method Absolutely Taught.
Tuesdays and Fridays, 96 Fifth Ave., New York.

EMMA THURSBY,
SOPRANO.
Will receive a limited number of pupils.
Residence-Studio: 34 Gramercy Park, New York.

ISIDORE LUCKSTONE,
The Accompanist and Musical Director.
STYLE, REPERTOIRE, FINISH.
VOCAL, CULTURE.
836 Lexington Ave., or address MUSICAL COURIER.

ARTHUR VOORHIS,
CONCERT PIANIST—INSTRUCTION.
100 Clifton Place, Jersey City, N. J.
Care MUSICAL COURIER, New York.

MME. ADELE LEWING'S
SUMMER SCHOOL.
Mme. Adele Lewing will give a short summer
course. Special terms to teachers.
Address: Care Steinway Hall, or
127 East 73d Street, New York.

MISS GENEVIEVE BISBEE,
PIANO INSTRUCTION.
Leschetizky Method. Summer courses.
1109-1110 Carnegie Hall, New York City.

KATHARINE PELTON,
Mezzo Soprano.
Sole Direction HENRY WOLFSOHN,
131 East 17th Street, New York.

CHARLOTTE A. BABCOCK,
Certified Pupil of Dr. William Mason.
Pianoforte Instruction.
Studios: 810-14 Carnegie Hall, New York.
Summer season, Barnardville, N. J.

WILBUR A. LUYSER,
SIGHT SINGING (Galin-Paris-Chevé Method).
Teacher at N. Y. College of Music, Brooklyn
Inst. of Arts and Sciences. Studios: 817-818 Car-
negie Hall, N. Y.; 393 Deaneur Street, Brooklyn.

SIGNOR A. CARBONE,
Member several years Metropolitan Grand
Opera Company.
VOICE CULTURE, OPERA SCHOOL.
Summer Course.
Studio: 240 Fifth Ave., New York.

JOSEPH P. DONNELLY,
VOICE, ORGAN, PIANO.
Organist-Director All Saints,
Madison Avenue and 129th Street, New York.
Residence-Studio: 203 Madison Avenue,
Brooklyn Studio: The Pouch Gallery.

MARK M. FONAROFF,
VIOLINIST—INSTRUCTION.
References: Adolf Brodsky, Henry Schradieck,
Alex. Lambert, H. E. Krehbiel,
129 East 82d Street, New York.

STELLA PRINCE STOCKER,
COMPOSER-DIRECTOR.
Recital-Lectures, ARTHUR STOCKER, boy soprano,
assisting. For season 1901-1902.
Address: 11 Schmiede Strasse, Hamburg, Ger-
many, or care P. J. Kreider, 251 West 71st Street,
New York.

MARIE PARCELLO,
DRAMATIC CONTRALTO.
Music Rooms: 1103-45 Carnegie Hall, New York.

HUGO TROETSCHEL,
Organist Schermerhorn St. Evangelical Church.
Instruction: Piano—Organ—Theory.
Organ Lessons given on large three-manual
Roosevelt Organ.
Residence: 384 Bainbridge St., Brooklyn, N. Y.

Mr. & Mrs. WALTER H. ROBINSON,
TENOR AND CONTRALTO SOLOISTS
Oratorio, Concerts and Musicals.
Voice Production and Répertoire.
Studio: 405 Carnegie Hall, New York.

A. J. GOODRICH,
Personal or Correspondence Lessons in
Harmony, Counterpoint, Composition, Or-
chestration and Practical Musicianship.
Author of "Analytical Harmony," "Theory of
Interpretation," "Complete Music Analysis," "Syn-
thetic Counterpoint," "Guide to a Practical Mu-
sicianship."
119 West 43d Street, New York City.

ROME, ITALY.

International Institute.

School of Music and Belles-Lettres
(Boarding Included.) FOR YOUNG LADIES.
CRANDON HALL, Via Veneto.

MME. EUGENIE PAPPENHEIM
The Celebrated Prima Donna.
Vocal Instruction—Opera, Concert and Oratorio.
The Rutland,
260 West 57th Street, New York.

KATHERINE RUTH HEYMAN,
Concert Pianiste.
145 East 23d Street, New York.

THE KLINGENFELD COLLEGE OF MUSIC

—AND—
SCHOOL OF ELOCUTION,
108 Hancock Street, BROOKLYN, N. Y.
NEW YORK STUDIO: 40 West 35th Street.

SARAH KING PECK,
SOPRANO.
CONCERTS AND ORATORIO.
55 West 85th Street, New York



J. HARRY WHEELER,
Voice Culture
and the Art of Singing
Strictly Italian Method.
Director of the Vocal Department
at Chautauque Assembly, N.Y.
Author of "Vocal Physiology
and Singing," etc.
Studio:
251 Fifth Avenue, New York.



A.R. Palmer.
Dean of the Summer School of
Music, Chautauque, N. Y. Author
of Palmer's Piano Primer, 60c.;
Pocket Dictionary, 2,000 Musical
Terms, 25c.; Book of 348 Interludes
and Modulations, \$1.50.
Lock Box 2841, New York.

CARL VENTH,
VIOLINIST.
Studio: 52 Seventh Avenue, Brooklyn, N. Y.
Residence: 7 Hanson Place, Brooklyn, N. Y.

Mrs. CHARLES S. HARDY,
Pianist and Teacher. Children's work a specialty.
Studio: 1337 Eighth Street, Des Moines, Ia.

This space will be devoted to Piano Compositions by
HENRY XANDER.
"Springtide," Published by JOHN F. ELLIS & CO.,
937 Pa. Ave., N.W., Washington, D. C.
Now being performed by prominent pianists
with much success.

The American Institute of Applied Music

The Metropolitan College of Music. The American Institute of Normal Methods.
The Metropolitan Conservatory of Music. The Synthetic Piano School.
The Fletcher Music School.

FACULTY:
Dudley Buck, Albert Ross Parsons, Harry Rowe Shelley, E. Presson Miller, Louis Schmidt,
John C. Griggs, Orton Bradley, Wm. F. Sherman, Harry R. Baker, Evelyn Ashton Fletcher, and
others. And, during their sojourn in New York, HAROLD BAUER and D. FFRANGCON-DAVIES.
KATE S. CHITTENDEN, Dean of the Faculty. M. E. PALMER, Registrar.
212 WEST 59TH STREET, NEW YORK.

Virgil Piano School.

SPECIAL SUMMER COURSE.

29 WEST 15th STREET, NEW YORK.

Write for particulars.

Mrs. A. M. VIRGIL, Director.

THE EPPINGER CONSERVATORY OF MUSIC

718 Lexington Ave., near 58th St., New York.

OPEN ALL SUMMER.

SAMUEL EPPINGER, Director.

EVA B. DEMING,

School of Sight Singing and Ear Training.
Authorized representative (superior degree) of
the famous Gallin-Paris-Chevé Method.
Special Courses of instruction to Vocalists, Instru-
mentalists, Teachers of Public School Music and Children.
Students learn to read difficult music from the staff nota-
tion with perfect ease. Send for illustrated circular.
Special Course by Mail. Classes forming.
403 Carnegie Hall, NEW YORK.

J. JEROME HAYES,

VOCAL INSTRUCTION.
Studio, 40 West Twenty-eighth Street.
On account of the long illness of Mr. Hayes,
he will teach in New York until August 1.

HARMONY AND COMPOSITION

Individually or in Classes.
Mrs. BERENICE THOMPSON,
616 Twelfth Street, N. W., Washington, D. C.

Boston.

CLARA E. MUNGER,
TEACHER OF SINGING,
22 Park Street, Boston.

MME. EDWARDS,
Voice Culture.
Steinert Hall, Boston.

CARL SOBESKI,
Tenor.
Teacher of Singing. Circulars on application.
344 Boylston Street, Boston, Mass.

HEINRICH SCHUECKER,
Harpist.
Boston Symphony Orchestra.
Music Hall, Boston, Mass.

ERNESTINE FISH,
Contralto.
Address "The Musical Courier," New York,
or 138 Huntington Avenue, Boston, Mass.

JOHN JEWETT TURNER,
Baritone. Teacher of Singing.
372 Boylston St., Boston, Mass.

MISS HARRIET A. SHAW,
Harp Soloist and Teacher.
184 Commonwealth Avenue, Boston, Mass.

ARTHUR J. HUBBARD,
VOCAL TEACHER,
159 Tremont Street,
Boston, Mass.

MR. JAMES W. HILL,
Teacher of Piano and Organ.
Copley Square School of Music,
Copley Square, Boston.

BRUCE W. HOBBS,
Teacher of Breathing and Tone Production
Tenor Soloist.
Studio: 153 Tremont St., Boston.

MISS LOUISE ROLLWAGEN,
TEACHER OF SINGING,
10 Joy Street,
Boston.

JULES JORDAN,
Singing Teacher, Conductor, Composer.
Studios at Steinert Hall, Boston, and
Butler Exchange, PROVIDENCE, R. I.



FAELTEN PIANOFORTE SCHOOL.
183 Boylston St., Boston, Mass.
MUSIC TEACHERS who have a complete
knowledge of the FAELTEN SYSTEM
achieve the best results and obtain the
highest prices. SUMMER SESSION June,
July and August, 1901. Write at once for full
particulars. CARL FAELTEN, Director.

KARL DOERING,

Voice Culture. School for Grand Opera.
Old Italian Method.
Pupil of Jachmann-Wagner and Galliera.
Steinert Hall, Boston.

MR. EVERETT E. TRUETTE,
Organ, Harmony and Piano.
Large three manual organ in studio.
218 Tremont Street, Boston.

PRISCILLA WHITE,
VOCAL TEACHER.
Pierce Building, Copley Square, Boston, Mass.

MME. GERTRUDE FRANKLIN,
VOCAL INSTRUCTION.
149A Tremont Street, Boston.

MAY SLEEPER RUGGLES,
Contralto Soloist.
Pupils received at Studio in Trinity Court (175
Dartmouth Street), Boston, Mass.
Residence: Newton, Mass.

MISS ADAH CAMPBELL HUSSEY
Contralto.
Oratorio, Concert.
Address care Oliver Ditson Co., Boston, Mass.

CHARLES ALBION CLARK,
Teacher of Piano, Organ and Harmony.
149A Tremont Street, Boston.

THE FADETTE'S OF BOSTON.
America's Greatest Organization of Women Players.
"The woman's orchestra par excellence."—N. Y. Sun.
En tour Oct. 29 to March 30 in United States and Canada.
Mrs. CAROLINE B. NICHOLS, Conductor.
Permanent address: 628 Columbus Ave., Boston.

Mr. & Mrs. H. CARLETON SLACK,
Lyric Soprano. Bass-Baritone.
Recitals—Chamber Concerts—Society Musicales.
Studio: 131 Tremont Street, Boston.

Miss EDITH E. TORREY,
Dramatic Soprano.
Concert, Oratorio, Song Recitals.
164 Huntington Avenue, Boston, Mass.
Telephone: Back Bay 1089-5.

FÉLIX FOX,
Piano,
Steinert Hall, Boston.

MME. SARGENT GOODELLE,
TEACHER OF SINGING.
131 Tremont Street,
Boston.

CAROLINE SHEPARD,
Soprano. Concert. Oratorio.
Direction: Henry Wolfsohn, New York.
Boston address: 38 Steinert Hall.

Arthur Claassen,
CONDUCTOR.

341 Jefferson Avenue, BROOKLYN,
538 Fulton Street (Wissner's), N. Y.

Six Weeks Summer Session

OF THE

CLAVIER PIANO SCHOOL

IN NEW YORK CITY.

A. K. VIRGIL, Director.

S. M. FABIAN, Head of Department of Interpretation.

Special Term for Teachers and Players in the

VIRGIL CLAVIER METHOD,

Beginning July 8, 1901, Ending August 17.

Examination and Enrollment days, Friday and Saturday,
July 5th and 6th.

Further particulars by addressing the

CLAVIER PIANO SCHOOL,

CLAVIER HALL, 11 West 22d Street.

S. G. PRATT

Principal West End Private School of Music.
176 West 86th Street, New York.
Accepts engagements for Chopin Analytical
Recitals and the famous Concert-Lecture,
"THE SOUL OF A SONG."

HYMNOLIA

Displaces the Reed Organ.

(SAME SIZE).

CHURCH ORGAN PIPES ONLY.
CHICKERING & SONS
Pianoforte Makers, Boston, Mass.
Distributors for North and South America.

California.

ROSCOE WARREN LUCY,
PIANIST.
Studio: Hotel Beresford,
San Francisco, Cal.

MISS JESSIE FOSTER,
LYRIC SOPRANO.
Engagements accepted for concerts, church, pri-
vate musicales, &c.
Vocal Studio, 308 Post St., San Francisco, Cal.

H. B. PASMORE,
Teacher of Singing, Mills College.
Private Studio:
1424 Washington Street, San Francisco, Cal.

PENNSYLVANIA.

LUIGI VON KUNITS,
VIOLINIST.
Concertmaster Pittsburgh Orchestra.
Pittsburg, Pa.

JENNIE FOELL,
Dramatic Soprano, Concerts, Oratorio.
Care of Gustave Candicus, Steinway Hall, New
York, or 907 West Susquehanna Avenue,
Philadelphia, Pa.

FREDERICK MAXSON,
CONCERT ORGANIST.
813 North 17th Street, Philadelphia, Pa.

KATHRYN C. MCGUCKIN,
CONTRALTO.
Wrightman Building,
1524 Chestnut Street, Philadelphia, Pa.

Canada.

The Mason & Risch Piano Co., Ltd.
32 King Street, West, TORONTO.

Manufacturers of HIGH GRADE PIANOS and
sole agents for CHICKERING PIANOS,
VOCALIONS and PIANOLAS.

ONTARIO LADIES' COLLEGE and Ontario Conservatory of Music
WHITBY, ONT., CANADA.
Offers highest facilities in Music, Art,
Literature, Elocution, &c.
Send for calendar to
Rev. J. J. HARE, Ph. D., Principal.

OUR Productions of the present year are the finest we have ever offered, and represent both in exterior finish and quality of tone the highest excellence in Piano Manufacture. We solicit for them the critical examination of the musical profession and the public.

CHICKERING PIANOS

CHICKERING
& SONS,

791 Tremont Street,
BOSTON.

STERLING Pianos

High Standard of Construction.

DERBY, CONN.

OTTO WISSNER,

Artistic Pianos,

BROOKLYN, N. Y.

New York, Newark, Jersey City, New Haven.



John Young
TENOR.

ORATORIO, . .
CONCERT, RECITAL.

271 W. 112th St., New York.
Phone: 5,570 Cortlandt.

ARTHUR D. WOODRUFF,
CONDUCTOR AND TEACHER OF SINGING.
Preparation for Oratorio and Church.
Studios: 136 Fifth Avenue, New York; "The Commonwealth," East Orange, N. J., Mondays and Thursdays.
Summer Schol., Washington, Conn.



AMY MURRAY'S
"EVENINGS OF
SCOTTISH SONG."

Indorsed by Sir A. C. Mackenzie
840 West 150th Street,
NEW YORK.

BREITKOPF & HÄRTEL,

11 East 16th Street, New York.

LATEST PUBLICATIONS:



BERTRAM SHAPLEIGH.

SONGS:

Op. 10, 11, 18, 19, 28, 33,
35, 37, 38, 40, 41, 42.

For VIOLIN:

Op. 23, Romance.
Op. 34, Legend.

GÉRARD-THIERS

VOCAL STUDIO,

649 Lexington Avenue, NEW YORK.

WEBER PIANOS.

108 Fifth Avenue,
NEW YORK.

EMERSON PIANO.

110 BOYLSTON STREET, BOSTON.

A Piano adapted for Musicians, Teachers, Singers, Studios and Halls.

ESTABLISHED
1840.

STEINERTONE.

The Greatest of all Grand Pianofortes.

THE STEINERTONE COMPANY, MANUFACTURERS.

Warerooms: Chickering Hall, 130 Fifth Avenue, New York.

Mason & Hamlin PIANOS.

Boston and New York.

CARL M. ROEDER,
PIANIST—INSTRUCTION.

Residence and Studio:
330 Alexander Avenue, New York

SCHOOL FOR PIANOFORTE
AND MUSICAL THEORY.

Mrs. CLARA A. KORN, Director,
600 Springdale Ave., East Orange, N. J.

**Monteagle (Tenn.)
Summer School
of Music.**

Full Faculty—Daily Orchestral Concerts—Chorus.
Recitals, Lectures, Classes, Private Lessons.

Dr. HENRY G. HANCHETT, Director.

Address till June 25, 1901:

No. 136 Fifth Avenue, NEW YORK CITY

Peabody Conservatory of Music of Baltimore.

HAROLD RANDOLPH, Director.

The Great Musical Centre of the South.

Staff of thirty eminent European and American
Masters, including

Ernest Hutcheson,
W. Ed. Heimendahl,
J. C. Van Hulsteyn,

Cecilia Gaul,
Edwin Farmer,
Pietro Minetti,

Emanuel Wad.
Ph. L. Kahmer.



CIRCULARS MAILED ON APPLICATION.



GERMAN HEADQUARTERS OF
THE MUSICAL COURIER,
BERLIN, W.,
LINKSTRASSE 17.

May 7, 1901.



IN these days of musical dullness a première at the Royal Opera House becomes an event of some importance, even if it be only the first performance of a ballet. But if this ballet is by no less renowned a dance music composer than Johann Strauss, if it is his last work at that, and if the performance of it is the first in the world, then expectation is raised to a more than average pitch. And thus it was with the audience of first nighters which on last Thursday night filled the comfortable, cosy and yet so distinguished looking Berlin opera house from the royal box down to the last place in the pit and up to the lofty residences of the gods of the gallery.

Were these expectations realized? Were the great efforts that had been made in the way of extraordinarily sumptuous and gorgeous outward fittings, in dresses, scenery and general mise-en-scène really repaid and requited by the results of the first performance of Johann Strauss' "Aschenbroedel" (Cinderella)? Artistically not I am forced to reply to my self-imposed question, if I want to be candid, for whatever percentage may have been genuine in the enthusiasm with which this rare spectacle was received, and the applause with which the first dancers were rewarded. I cannot believe that this representative audience was satisfied with the posthumous work from either a musical or a mimico-dramatic viewpoint. Especially in regard to the treatment to which the well-known and frequently composed fairy story of Cinderella has been subjected I cannot agree with those who found anything to praise ethically or aesthetically in the modernization which the ballet "poet" H. Regél, of Vienna, perpetrated with the plot. With him the bad stepmother, whose name is Mme. Leontine, is the owner of a modern French millinery store, in which her fashionably dressed daughters, Pandora and Yvette, are haughtily presiding over the lace counters. Poor Cinderella, beg pardon, her name is Grete, the much abused and pushed about stepdaughter, is messenger girl, or, as the French call it so tersely, trotteuse, in a big department store. It so happens that the prince, beg pardon, the proprietor of this concern, which bears the inscription "The Four Seasons"—the title has not been copyrighted—falls in love with Grete, and, as he is an honest fellow, he wants to marry her. As he is also a man of the world, Gustav, for such is his name, knows what is due to his future bride-elect, and he sends her an invitation for herself and mother, together with a couple of elegant blue dominos and a pair of golden slippers of minimal size.

All this is brought to the millinery store by a charming Piccolo, our pretty Miss Delciseur, but the two haughty sisters, the elegant Mlle. Urbanska—whom you may remember, as she was at one time prima ballerina at the Metropolitan Opera House in New York—and the fiery Miss Kierschner, take hold of the bandbox and the invitation cards. The contents of the former are found fitting in every respect, excepting, of course, the slippers, and so the good-for-nothing pair conclude that they will attend the ball, while Grete is left to the task of arranging artificial flowers in matching colors. Here is where the poet brings in a little trait from the old fairy tale, for Grete, left to lonesomeness, has trained her pigeons to this task, and Mlle. Dell' Era tended to them and their pretended work in the most charming and graceful manner. In the meantime the Piccolo has told the story of the bandbox to his chief, and when he and his brother Franz, who, by the

way, is a secret but, of course, unsuccessful rival for the girl's favor, finds that Cinderella has not come to the ball, which he tenders to all of his employees, but that in her stead and costumes two other ladies have made their appearance, they quickly send a third blue domino to the sleepless Cinderella. Presto change! and she also arrives at the ball, where her own sisters of course fail to recognize her. Not so, however, Gustav, who divines his divine fairy, dances with her and wants to carry her off in a jiffy, or an automobile, for aught I know. She, afraid of her stepsisters, flees and of course loses one of her slippers.

The lover follows the trail the next morning, and after the slipper test has failed to work with the two sisters, it fits Grete like a kid glove, and the engagement, matrimonially, of course, is forthwith proclaimed. The final scene is then laid in the department store, and in that department of it which bears the promising sign, "Bridal Parties' Furnishings," and here the story ends in a blaze of lights, colors and costumes of all sorts and descriptions. There is nothing very poetic about all this, you will grant me, and almost but not quite as disappointing is the music which Strauss is said to have left in so nearly completed a stage that there was little for J. Bayer's "Musikalische Einrichtung" to do but the orchestration of some numbers, which existed only in piano sketch. According to the contents of the music, I should be inclined to be skeptical as to the paternity of Strauss, except in a few rare instances in which the Waltz King's fist is easily recognizable, but the widow of the composer, who was present at the première, was ready to show the original manuscript in Johann Strauss' handwriting to all doubting Thomases, of whom there were not a few.

Then there remained nothing for them to do but to believe, convinced in this case against their will, for really, excepting the first parts of the "Beautiful Blue Danube Waltzes," which are introduced into the action and music by a street organ grinder, there is very little in the music to "Cinderella" worthy of the famous composer, and all attempts at musical characterization, such as they abound in the score of the "Fledermaus," for instance, are poor, miserable failures. Nothing but eternal three-quarter rhythms, alternating here and there with a polka or a gay galop, all in the routine instrumentation of Bayer, such as we know it from the "Puppenfee" and other works of the Viennese ballet writer, and that is the posthumous work of Johann Strauss!

The Emperor was a wise man when he left after the second act, although he missed the most gorgeous display in the mise-en-scène of the final act. But he had seen the divine Dell' Era dance in a yellow silk dress with a devilish long train, and that alone was worth the fee of admission, which neither he nor I had to pay. My advantage over him, however, consisted in the fact that I attended a first-class performance of "Hänsel und Gretel," under Richard Strauss' direction and with a very good cast, which preceded the first Berlin production of Johann Strauss' "Cinderella."

◆ ◆ ◆

Cosima is the cause of the failure of the Composers' Rights Prolongation paragraph to pass the German Parliament at the third reading of the bill. The motion to restore paragraph 33, which purports to prolong the protection of authors' rights of percentage in performance of musical and dramatic works, which paragraph had been struck out at the second reading of the bill, had been supported by members from nearly all political parties represented in Parliament. The prolongation demanded was one of twenty years, viz., from thirty to fifty years after the author's demise. The National Liberal M. P. Esche was the first to speak in favor of the motion, contradicting point for point the reasons which Eugen Richter, the well-known Radical Liberal, had pronounced against the prolongation at the previous debate.

This Richter, of course, would not brook, and once

more went to the attack of paragraph 33, which he designated simply as "Cosima paragraph," and which he deemed unacceptable. The leader of the people's party was seconded in his rejecting ideas only by the Social Democrat Dietz and by the Roman Catholic Spahn, while he had to submit to the pain this time again of having members of his own party taking sides against him. Thus the People's Liberal Party M. P. Tracer spoke in favor of prolongation of protection, and retorted that he would rather be called a "music communist" any day than a "music agrarian," as the prolongationists had been dubbed by one of their antagonists. Secretary of State Dr. Niederding also spoke again in favor of paragraph 33, denying once more Spahn's statement that one of the members of the Wagner family had petitioned Count von Bülow to intercede in favor of the said paragraph, and that hence it was unjust to describe it as Cosima paragraph. But all this was breath wasted, for when the voting had taken place it was found that the paragraph had failed to gain a majority, the motion being denied by a vote of 107 in favor and 123 against the prolongation of the authors' rights protection.

◆ ◆ ◆

Death removed last week two personages from this mundane sphere, one of whom was well known to all of you, for a great portion of his artistic activity, and in fact the last demonstration of it he was able to give was enacted in the United States. I speak of my dear departed personal friend Franz Rummel, at whose bier yesterday were assembled his nearest relatives—his wife, the only daughter of Professor Morse, the inventor of the telegraph; his three young sons, his widowed mother and his mother-in-law; His Excellency the American Ambassador, Mr. White and his family; John B. Jackson, First Secretary of the American Legation, and a number of the artist's closest friends and acquaintances. It was a house funeral service of the most impressive as well as elevating character, and one in which the minister spoke with more true tact and feeling than frequently happens on such occasions. The casket was buried in a profusion of flowers and laurel wreaths. It will be taken to Hamburg to-day, where Rummel's earthly remains will be reduced to ashes at the Ohlsdorf Crematorium, just as was done with those of Hans von Bülow by his special request.

The name of the greatest thinker among the reproductive musicians of our day is also the one that suggests itself most readily and appropriately when speaking of Franz Rummel. The comparison has been made so frequently during the artist's life that it may be permitted to reiterate it after his death. Yes, Franz Rummel was one of the philosophers of the piano, a musician of rare intelligence and of deepest discrimination. These were the distinguishing features of his "readings" of works of all styles and of composers of the most varied characteristics. Foremost, however, he excelled in the interpretation of the classics. His Beethoven playing was, like the late Hans von Bülow's, "classical" in itself; the contours of his exposition of the thematic contents of each movement were as clean cut and as sharply and concisely outlined as if they had been chiseled out of marble. But there was this difference, and a very important one it is, that they were not cold like marble, but pulsating with the warm life-blood of an artist, who, under the outward appearance of a certain obstinacy and unyielding manliness, wore the soft and noble heart of a woman. These were the principal characteristics of Rummel, as I have known them for more than a quarter of a century, and they made him seem all the more lovable to me.

Of the catholicity of his tastes in music I can give you no stronger proof than by stating that Rummel had the largest repertory of any pianist I ever knew, and, in fact, I believe that the overtaxing of his memory was the cause of his fatal illness, softening of the brain, brought about by stupendous study and too much memorizing. Dr. George W. Jacoby, of New York, was the first to recognize the inadvertent fate that hung over the artist's head and made him break off the tournee through the United States two years ago, which was to mark the end of his artistic career. Ever since he had been patiently undergoing the inevitable forward march of the illness which human skill cannot heal, and death therefore came as a welcome relief. A curious coincidence is that the last time I was in company with Franz Rummel at his house, about three months ago, Albert Steinberg, of New York, also a staunch friend of the artist, was of the party, and he has since, and even before Rummel, joined the silent majority.

Franz Rummel was in the forty-ninth year of his life, he having been born of German parents at London in 1853. He studied at the Brussels Conservatory, where he soon became the favorite pupil of Louis Brassin. In the season of 1877-8 he made his first concert tournee through Holland with Ole Bull and Minnie Hauck, and during the next season he came to America, where he settled down for a number of years, and where his merits were first appreciated. Many tournées through England, Russia and Scandinavia also brought him laurels and his name is ever mentioned with highest esteem also in Berlin, where he has

lived and worked the greater part of his time after he had married.

● ▲ ●

The other sad event was that of the death of Commerzienrath Bernhard Loeser, one of the most generous patrons of art and true musical Mæcenas one could meet. He was founder and chief owner of the celebrated cigar manufacturing firm of Loeser & Wolff, and hence one of the greatest of Berlin's merchants. Loeser belonged among the rare class of money makers who use their self-earned riches for the service of art and to help realize its ideals. It is a piece of irony of fate that this Berlin cigar manufacturer had to become the first pioneer for the cause of Wagner in the German capital.

At a time when the multitude heaped scorn and disdain upon the head of the creator of the "Nibelungenring," Bernhard Loeser founded the Berlin Richard Wagner Society, as the vice-president of which he died, and it is only a few months since he donated a sum of 10,000 marks to the Bayreuth Wagner fund. Wagner, who was not exactly a grateful man, appreciated the services Loeser had done as pathfinder in his cause and frequently corresponded with him. He also bestowed many tokens of affection and true friendship upon the merchant, among which the dedication lines in a "Tannhäuser" score were held by deceased the most costly of all his possessions.

● ▲ ●

Siegfried Wagner's "Herzog Wildfang" has been shelved for good at Leipzig, as the opera did not draw there.

● ▲ ●

Marcella Sembrich will open a short stagione of eleven performances of Italian opera in Berlin at Kroll's on the 11th inst. The conductor will again be Bevnigani. The chorus will be brought from Milan, while the orchestra is to be furnished by the Berlin Royal Opera intendency.

● ▲ ●

The new intendant of the Frankfort Opera House, Herr Jensen, has acquired the rights for the first German production of Alfred Bruneau's "Messidor," the libretto of which, as you know, is by Emil Zola. Both authors are reported to be eager to attend the première, which is to take place in Frankfort next fall.

● ▲ ●

Although the next meeting of the Tonkünstler Verein takes place in Heidelberg during the days from June 1 to 4, viz., four weeks hence, no definite program has as yet been given out. I learn, however, that among the novelties to be performed on this occasion will be the "Dionysian" Fantaisie of the young composer-conductor Siegmund von Hanseger, of Munich, whose "Barbarossa" Symphony created much favorable comment here in Berlin a few

months ago. Symphonic works of Josef Suk, the second violinist of the Bohemian String Quartet, and of Jean Sibelius, the Finnish composer, both of whom have come to the fore of late as authors of some importance, will be heard for the first time on this occasion. Likewise, an orchestral scherzo cyclept "Junker Uebermuth," by the operatic conductor, Otto Naumann, at present in Kiel, but engaged from next season on for Aachen, where the old opera house has just been rebuilt and enlarged.

● ▲ ●

At the Theater des Westens our annual "guest," Franceschina Prevosti, will appear to-night for the first time this season as Traviata. Her second role on Thursday night will be Juliet, the impersonation of which part marked last year Mme. Prevosti's artistic climax.

● ▲ ●

Eduard Strauss, who after his return from the United States retired from his activity as conductor, is now suffering badly from Bright's disease.

● ▲ ●

The Berlin Lokal Anzeiger of this day contains the information that Mascagni, with an orchestra of fifty musicians, has been engaged for an American tournee of eight weeks' duration for the coming season. The surprising portion of the news is given in the next sentence, which states that Mascagni is to receive for his efforts as conductor a personal remuneration of 50,000 francs (\$10,000) per week! Mind you, per week, not for the entire tournee. O what good people those Americans must be that they want to pay the composer of the "Cavalleria Rusticana" \$10,000 per week for the pleasure of seeing him conduct! [This startling item was treated editorially two weeks ago.]

● ▲ ●

Sam Grimson, the young Joachim pupil, whose recent concert here I praised in these columns, is lying very ill at a hospital, suffering from congestion of the lungs and malignant measles. I hope the talented young Englishman will soon be about again, restored to health and unimpaired in technic.

● ▲ ●

Moriz Rosenthal has been invited to participate as soloist in the musical festivities which are to mark the unveiling of the new Schumann monument at Zwickau, the composer's birthplace, on June 10. The great pianist will of course play the Schumann Piano Concerto, and I doubt not that the performance will prove a "monumental" one in more than one sense of the word. The accident with which he met a few weeks ago, and of which I made report in my last budget, luckily seems to have been a slight one, for as I now learn on good authority the artist has resumed his practicing on the piano, which had to be stopped for a couple of weeks on account of a sprained wrist. Apropos the report that Rosenthal would, beginning with next season, assume the directorship of the piano department of

the Vienna Conservatory is devoid of the slightest foundation of truth. His musical calendar for the next few years contains extensive tours through Russia, Germany and America.

● ▲ ●

Reports continue to reach Berlin about the great successes achieved by the Philharmonic Orchestra, under Nikisch's direction, all along its extensive international route. The latest advices tell of rousing receptions in Madrid, Barcelona and Lisbon. The orchestra is due soon in Paris, where several German conductors have made successful appearances during the past season.

● ▲ ●

Miss Bertha Visanska, whose temporary retirement to a nerve cure establishment I chronicled a few weeks ago, has now recovered her health, but needs a rest still from all musical work, more especially from piano practice. She has come on from Vienna to Berlin for a short visit to her talented brother Daniel, a most promising pupil of Joachim.

● ▲ ●

At the closing reception of the American Girls' Club at Berlin Miss Rose Ford, a sprightly St. Louis young lady, contributed to the program some excellently played violin solos, which were enthusiastically applauded and encored.

● ▲ ●

Anton Witek, the popular concertmaster of the Berlin Philharmonic Orchestra, will be followed to Scheveningen, in Holland, this summer by a good number of his American pupils. It is indeed a high tribute to the value of a teacher when his pupils are unwilling to be without his instruction even during the recognized period of rest and recreation.

● ▲ ●

Among the number of musical visitors at the Berlin office of THE MUSICAL COURIER during the past few days were the brothers Leonard and Willy Liebling, from New York, to the former of whom I owe some of the news paragraphs contained in this letter. Michael Banner, of New York, called to inform me of his decision to abandon violin playing for the field of composition. I wish him much success. Miss Lillian J. Jeffreys, after having finished her composition and theoretical studies with O. B. Boise, will return to her home in Newark, N. J. Mrs. Frank Mason, the wife of our highly esteemed American Consul-General, called with Mrs. Céleste Chop-Groenevelt, the young New Orleans pianist, who is contemplating a tour through the United States. Mr. and Mrs. Hugo Mansfeldt, from San Francisco, were among the interesting new acquaintances I made, and from the same city hail the Misses Cellarius, who are studying the piano here with Madame Stepanoff. Further callers were

REPRESENTATIVE MANAGERS FOR MIDDLE STATES.

HANNAH & HAMLIN,

HIGH CLASS MUSICAL ARTISTS

514 KIMBALL BUILDING,
Cor. Jackson St. and Wabash Ave.,
CHICAGO.

CHICAGO ADVERTISEMENTS.

MARY WOOD CHASE, PIANO VIRTUOSA

For Terms, Dates, &c., address HANNAH & HAMLIN, Managers.
Personal address: 3031 Prairie Avenue. 514 Kimball Hall, CHICAGO.

FRANK T. BAIRD,

THE ART OF SINGING.

34 Monroe St., Chicago, Ill.

WILLIAM A.

WEGENER,

TENOR.

Address: 265 Wabash Ave., CHICAGO, ILL.

After August 15, Care of THE MUSICAL COURIER, New York

MABELLE CRAWFORD,

Management: Contralto, Just returned from Europe.

HANNAH & HAMLIN, 514 Kimball Hall, or 5223 Indiana Ave., Chicago.

EDWARD MEEK,

BARITONE.

Pupils Accepted.

924 Fine Arts Building, Chicago.

Mr. & Mrs. BICKNELL YOUNG,

67 Kimball Hall, CHICAGO, ILL.

JEANNETTE DURNO,

Concert Pianist.

STUDIO: 722 Fine Arts Building, CHICAGO.

NINETEENTH YEAR.

1899-1900.

Mrs. REGINA WATSON'S SCHOOL

for the

HIGHER ART OF PIANO PLAYING.

297 Indiana Street, Chicago, Ill.

THE SPIERING QUARTET,

708 Fine Arts Building, Michigan Boulevard, CHICAGO.

MAURICE ARONSON, PIANIST.

For the past four years chief assistant to Leopold Godowsky. Four Competent Assistants. Write for circular

Miss CHRISTINE FARNESE, Vocal School.

Certificated pupil of Mme. MARCHESI.

301 State Street, MADISON, WIS.

CLARA G. TRIMBLE, SOPRANO.

Address 619 Fine Arts Building, Chicago.

W. C. E. SEEBOECK, PIANIST,

Studio 727 FINE ARTS BUILDING, CHICAGO, ILL.

HELEN BUCKLEY, SOPRANO.

5316 MADISON AVENUE, CHICAGO.

Mrs. GEORGE A. COE,

(BARTH and MOSKOWSKI)

Pianist and Lecturer,

640 University Place, EVANSTON, ILL.

Mrs. Godowsky, who will join her husband in London soon; Robert Eckhardt, an Indiana musician, and Bruno Schrader, a Berlin musical litterateur.

MME. VON KLENNER DIRECTS THE MUSIC.

THE Actors' Church Alliance held its eleventh reception last Thursday evening at St. George's Parish House, on Sixteenth street, near Third avenue. The Rev. Dr. William S. Rainsford, rector of St. George's Church, made an address of welcome. The Rev. Walter E. Bentley reported the progress of the alliance. Recitations were given by Miss Edith Cline Ford and Abu Khalil, of Syria.

Mme. Evans von Klenner presented the singers who contributed the musical numbers. Miss Sara Evans, the contralto, and a professional pupil of Mme. Von Klenner, sang "The Quest," by Smith, and "For Me the Jasmine Buds Unfold," by Clayton Johns. Miss Evans' beautiful voice, together with her authority as an artist and her winning personality, leaves nothing more to be desired. She sang delightfully, as she always does. Miss Frances Byers accompanied her.

The other singer introduced by Mme. Von Klenner was Bayard Hawthorne, solo tenor at St. Mark's P. E. Church. Mr. Hawthorne sang "Reveries," by Rubinstein, and "Bid Me to Live," by Rogers. The quality of his voice is excellent, and his singing is marked for its manliness and intelligence. Mr. Hawthorne was accompanied by his wife, a charming woman.

ESTELLE HARRIS IN EASTON, PA.—Miss Harris and the Misses Otten participated in a musicale given at the home of Mrs. J. W. Wood last week, nearly 100 guests being present. Miss Harris sang an aria from Beyer's "Sigurd," Nevin's "Twas April," Kittredge's "L'Heure Exequisse," Roger's "At Parting" and Howland's "Nous Trouverons." Her rich and dramatic voice, so full of youthful freshness, appealed to all, and many of her old friends came forward afterward to greet and congratulate her.

ESTABLISHED 1867.

CHICAGO MUSICAL COLLEGE.

DR. F. ZIEGFELD, President.

The Largest and Most Complete Institution of Musical Learning in America.

COLLEGE BUILDING, 202 MICHIGAN BLVD.

The finest structure in existence devoted exclusively to a Musical College.

SCHOOL OF MUSIC ELOCUTION, ACTING, MUSIC ORATORY, LANGUAGES.

BOARD OF MUSICAL DIRECTORS.

DR. F. ZIEGFELD, HANS VON SCHILLER, BERNHARD LISTEMANN, RUDOLPH GANZ, DR. LOUIS FALK, WILLIAM CASTLE, S. E. JACOBSON, CHARLES GAUTHIER.

HERMAN DEVRIES.

HART CONWAY, Director School of Acting.

Catalogue Mailed Free.

ANNUAL MEETING OF THE P. W. L.

MISS LOUISE B. VOIGT, soprano; Miss Cora Tanner, soprano; John C. Dempsey, basso, and Miss Fannie M. Spencer, pianist, were the soloists who appeared at the annual meeting of the Professional Woman's League, held at the Waldorf-Astoria last Monday afternoon. The musical program was arranged by Mme. Evans von Klenner. Miss Voigt sang very brilliantly "Dich Theure Halle" from "Tannhäuser," and an encore very appropriate for the occasion, "Who'll Buy My Lavender?" by German. Miss Tanner sang Gounod's "Ave Maria." Miss Spencer played compositions by Woodman, Grieg and Jensen. Mr. Dempsey sang "The Three Wanderers," by Hermann, and an extra song as an encore. Accompaniments were played by Signor de Macchi, Miss Anna Lyons and Miss Elise Reimer. Miss Schott played a violin obligato for the "Ave Maria" sung by Miss Tanner. The Glee Club of the league sang several selections, under the direction of Miss Beatrice Maltman.

The musical numbers were received with hearty rounds of applause. Mrs. A. M. Palmer, who retires from the presidency of the league after filling the office eight years, made a touching farewell address. Mrs. Louisa Eldridge in the name of the league responded and presented the outgoing president with a handsome jeweled badge attached to a circle of diamonds. Space at this time will not permit the names of the old and new officers. The list is a long one. Mrs. Edwin Knowles is the new president.

MAIGILLE PUPILS' RECITAL.

MME. HELENE MAIGILLE, the singer and vocal teacher, presented sixteen of her pupils at a recital in Mendelssohn Hall last Thursday evening. The singers were assisted by Miss Genevieve Bisbee, pianist, and Louis Blumenberg, cellist. The program was made up of twenty-four numbers, and with such a long list of compositions to hear it is impossible to give individual mention.

Only a few weeks ago THE MUSICAL COURIER published a report of a Maigille studio recital, and what was stated in that report may be repeated here. Madame Maigille is a teacher of experience. Her method is excellent, and her pupils are distinguished for singing with a good deal of taste. Several Maigille pupils have entered upon professional careers, and others are being prepared also for the operatic and concert stage.

A large and fashionable audience crowded the hall. Mr. Blumenberg, the cellist, played with musicianly skill and taste. Miss Bisbee, too, delighted the musicians in the house with her magnetic and very musical playing. Andre Benoist accompanied for Mr. Blumenberg. Emile Levy accompanied for the singers, and also conducted the chorus numbers, which, by the way, were very enjoyable. Madame Maigille herself led the sopranos.

Following is the program:

Chorus, Waves of the Danube.....Ivanovici
Solo, The Lark.....Rubinstein
Mrs. Clara von Blankenstein.
Solo—
Still as the Night.....Bohm
Irish Folk Song.....Foote
Miss Edna Atterbury.

Solo—
The Old Song.....Lassen
O! Were I You.....Lassen
Mrs. F. Homa Leonard.
Solo—
The Virgin's Lullaby.....Buck
In Maytime.....Speaks
Miss Winifred Appleton.
Solo—
Gretchen am Spinnrade.....Schubert
May Morning.....Denza
Miss Annie Craigen.
Solo—
Meine Liebe ist Grün.....Brahms
The Moorlands Fair Are Dreaming.....Von Fielitz
Miss Lucile Abbey.
Piano solo, Allemande and Garobbe.....D'Albert
Miss Bisbee.
Solo, The Norseman's Song.....Allitsen
E. Merriam Dutcher.
Solo, Pleurez mes Yeux.....Massenet
Miss Elizabeth C. Hinds.
Cello solo—
Romance.....Saint-Saens
L'Andalous (Spanish dance).....Popper
Allegro Risoluto.....Rubinstein
Louis Blumenberg, accompanied by Andre Benoist.
Chorus, Gypsy Life.....Schumann
Solo—
A Madrigal.....Harris
Time's Garden.....Goring-Thomas
Miss Edythe Porter.
Solo, Du Meine Seele.....Lassen
Mrs. Clara von Blankenstein.
Solo—
The Mighty Deep.....Jude
The Pretty Creature.....Wilson
George Stuart Christie.
Solo—
Songs My Mother Taught Me.....Dvorak
My Mother Bids Me Bind My Hair.....Haydn
Nobody Saw at All.....Loewe
Miss Marie Thornton.
Chorus, Love's Dream After the Ball.....Houseley
Solo, Aria, Abi Fors e Lui.....Verdi
Miss Sabery D'Orsell.
Piano solo—
Fantaisie Impromptu.....Chopin
Waltz, E minor.....Chopin
Miss Genevieve Bisbee.
Solo—
Album Rhyme.....Grieg
Autumnal Gale.....Grieg
Miss Olive Celeste Moore.
Solo—
The Shoozy-Shoo.....Ambrose
Stein Song.....Bullard
Burt Abbey.
Solo—
Erlkönig.....Schubert
Miss Elizabeth C. Hinds.
Solo—
Dernain.....White
I Wait for Thee.....Hawley
Madame Helene Maigille.
Chorus, Carmena, arranged by.....Mildenberg

At the conclusion of the program Madame Maigille was presented with a silver punch ladle by her grateful pupils, and all of the young women were presented with flowers.

HEINRICH MEYN RESIGNS.—The well-known baritone has resigned his position in the choir of the South Church, purposing hereafter to devote himself entirely to concerts, song recitals and oratorio. May 28 Mr. and Mrs. Meyn go to their "Mayflower Cottage" in the Catskills, and THE MUSICAL COURIER will keep our readers informed of his further doings.

CHICAGO ADVERTISEMENTS.

HARRISON M. WILD
CONCERT ORGANIST.
Studio 6,
241 Wabash Ave.,
CHICAGO.
Piano and Organ Instruction.

D. A. CLIPPINGER,
The Art of Singing.
Conductor
410 Kimball Hall, Chicago, Ill.

EARL R. DRAKE,
VIOLIN VIRTUOSO.
Teacher.
Studio Kimball Hall, Chicago.

VICTOR GARWOOD,
Kimball Hall, Chicago.

William A. WILLETT, BARITONE.
Care Musical Courier, Chicago, or leading agents.

ALLEN SPENCER,
PIANIST. Concerts, Recitals.
Address: KIMBALL HALL, CHICAGO.

KARLETON HACKETT,
Teacher of Singing,
Kimball Hall, Chicago.

MARY PECK THOMSON,
SOPRANO,
620 Fine Arts Building, CHICAGO.

CAROLYN LOUISE WILLARD,
CONCERT PIANIST. Instruction.
Pupil of Ernst Jedliczka, Bloomfield-Zeiler.
For terms and dates address
4164 Lake Avenue, Chicago.

FREDERICK WARREN,
BARITONE,
Chicago Auditorium Conservatory.

Gottschalk Lyric School. Musical and Dramatic.
CATALOGUE MAILED ON APPLICATION.
L. G. GOTTSCHALK, Director. KIMBALL HALL, 243-253 Wabash Ave., CHICAGO

MUSICAL KINDERGARTEN FOR THE PIANO FORTE
BY FANNIE CHURCH PARSONS.
For full information concerning normal instruction or children's class work, address
MRS. PARSONS' NORMAL TRAINING SCHOOL,
Hendel Hall, CHICAGO, ILL.

Mrs. THEODORE WORCESTER, Pianist.
(GODOWSKY.)

Concerts, Recitals and Salon Musicales. Recitals from Russian Composers.
ADDRESS: 1402 Auditorium Tower, CHICAGO.

R. CAPOUL CUTTRISS WARDE,
SINGING MASTER.
The teacher of many prominent artists now before the public. Send for list.
STUDIO: No. 911 Cable Building, Cor. Jackson and Wabash, CHICAGO.

MINNIE CRUDUP VESEY, MEZZO CONTRALTO.
CONCERTS, RECITALS, VOCAL TEACHER, COACHING.
Address HANNH & HAMLIN, 514 Kimball Hall, CHICAGO.

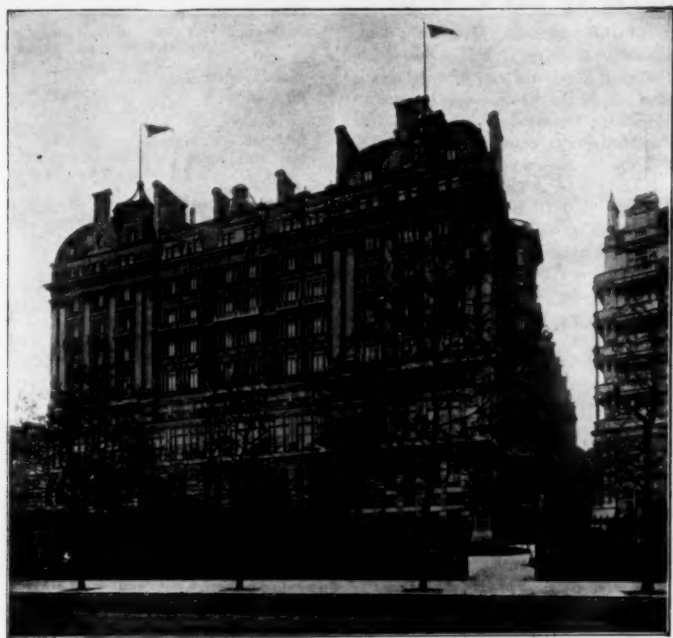
Chicago Auditorium Conservatory
AUDITORIUM BUILDING, CHICAGO.

Send for Summer Catalogue.

FREDERIC GRANT GLEASON, Director,
ROY ARTHUR HUNT, Manager.

ROWDON Basso-Cantante,
623 Fine Arts Building,
CHICAGO, ILL.
AMERICAN CONSERVATORY,

JOHN J. HATTSTAEDT, Director. Kimball Building, 243 Wabash Avenue, CHICAGO.
ALL BRANCHES OF MUSIC. DRAMATIC ART. TEACHERS' TRAINING DEPARTMENT.
JOHN J. HATTSTAEDT, VICTOR GARWOOD, ALLEN SPENCER, GRATUDE MORGAN, GLENN DILL, LARD GUNN, HOWARD WELLS, PIANO; KARLETON HACKETT, NOTES B. MINER, HOLMES COWPER, GLENN HALL, RAGNA LINNE, MARCEL GOODWIN.
Catalogue mailed free. 243 Wabash Avenue, care of American Conservatory.



HOTEL CECIL, LONDON.

May 18, 1901.

THESE are exciting times. Scarcely has the festival been forgotten, hardly has Joachim left off fiddling with his quartet, when the opera breaks upon us with unprecedented fury. Not content with that, the unkind fates have visited us with a vaster army of amateur and professional concert-givers than has come this way for some years. I have piles of tickets on my desk, in the coal scuttle, on the chimneypiece, in fact, the place is littered with them. I could make a bonfire of them that would light all London; I could throw them round a stake and burn a dozen bad artists. I wish that was possible! Instead, I have to wade carefully through the heap and select for each day its particular singer or player that must be heard. The game sours one's temper; so, if I grow at all ferocious in this letter I pray to be forgiven.

The first person to be dealt with this week is Harold Bauer. A gentleman whom I have known as a musician and critic for many years told me much about him, and accordingly I went to St. James' Hall on Wednesday afternoon duly prejudiced and fully prepared to find fault—positively bustling with prejudice in fact. There is nothing a really independent mind hates more than being told what to like or dislike. But all my prejudices melted away like snow in the sun (forgive so original a figure!) under Mr. Bauer's playing. I was soon compelled to admit to myself that my ancient friend and my other good friends, New York and Boston critics, were right. One or two of the critics in London—and such a pack of duffers was never known in the world before—are still sitting on the fence, waiting for some courageous man to take the leap. It requires no courage on my part to take that leap. Over I go at once; for I am convinced that he is one of the biggest pianists who has come along for many years. I may say even more after his next recital; but for the moment so much will suffice. Much, of course, has been written about him in America; but I may be permitted to add my little quota to the mass of analysis, criticism and adulation which has gathered round him.

In the first place Bauer comes to us with an enormous technic. He is almost unfailingly accurate, and in the most rapid passages the fullness of the tone never diminishes. This last I take to be the hardest test of a pianist, so far as technic is concerned. We have lots of chaps who can sit down at the piano and go skipping about the keyboard with astonishing velocity; but one can hardly ever hear the notes played, and if, while they are thus dancing with the right hand, a few chords have to be struck with the left, the rapid scale or arpeggio passages disappear altogether. A gentleman called Sauer (to rhyme with Bauer, I presume) came here some years ago and delighted all the ancient maiden ladies of Maida Vale. He used to play Chopin's studies with an appearance of enormous energy. But while all his slow chords came out with tremendous violence, no sooner did he try to play fast than his tone faded away to a feeble pianissimo. The results were ludicrous either in Chopin and Beethoven.

Bauer is very different. He can rip a scale out of the piano that has almost the tearing effect of a rush of the violins in the orchestra. He has, in a word, power; and without power a pianist is to-day hardly to be regarded as an artist, however artistic his intentions may be, and however pleasing his playing may be in a drawing room. Bauer, however, has many other qualities. He is far less of a piano smasher than most of his inferiors. In the slow move-

ment of Schumann's G minor Sonata, op. 22, he phrased with infinite delicacy—one might almost say tenderness. The long drawn melody came forth clear, shining (so to speak), frail, sensitive, almost like a living thing. In the riotous last movement he showed magnificent dash, audacity and unerring accuracy.

Of Bauer's Beethoven playing I speak as yet in some doubt. He gave us the op. 101, by far, in my poor opinion, the most difficult of Beethoven's piano works. His reading was wonderfully intelligent—intellectual, in fact; not a point was missed, new things were shown to us; there was perpetual beauty, phrase after phrase poured forth charged with its proper emotion—and yet! to me something seemed missing—I missed the general large atmosphere of the thing; I heard a series of fine things, not one huge unbroken fine thing. I by no means pass this as a final judgment on Bauer as a Beethoven player. It may have been that he was not at the moment in just the right mood; it may be that his conception was a noble and complete one, but so fresh that it did not seem complete to me, who have a conception of my own. Anyhow, I shall wait till his next recital and see how he handles the "Appassionata." He was interesting in Mendelssohn's little B flat minor study; pleasing in a Scarlatti thing that should never be played on the piano at all; magnificent in Brahms' G minor Rhapsody—one of the strongest, most effective and lovely things in the whole range of the piano (is it not, Mr. Huneker?); charming in a Gluck Gavotte arranged by Brahms—a piece which he surcharged with the feeling of the Old World; amazing in Liszt's "Gnomes"; but he was finest of all when he came to Chopin. He gave us the F sharp minor Prelude, the study in C minor, and the Scherzo in C sharp minor. From the first note of the Prelude to the last chord of the Scherzo the atmosphere, the Chopin atmosphere, undiluted, pungent was present. Technically Bauer's handling of the things was superb; but for the time being one forgot all about such things as technic. I have never felt myself brought so close to the composer before. With Bauer I felt as though the composer was standing there. In a word, I consider Bauer the finest Chopin player of the day. I hate to hear Chopin sentimentalized, turned into a companion for schoolgirls; and, on the other hand, I hate to hear him treated harshly, academically. Bauer makes him puissant, broad, magnificently strong, but he leaves him Chopin. Well, then, to sum up for the present, there can be no doubt that we have in Bauer a very engaging personality, a singularly fine musician and a pianist that it will be a pleasure to hear often again.

© ▲ ●

The opera has reopened for its usual eleven weeks.

Whether the season is to be as bad as previous seasons or will show some minute improvements in utterly unimportant respects it is as yet too early to say. There have already been the usual number of small disasters in the management of the scenery; but it is only fair to remember that the stage and all the machinery are entirely new, that all the scene shifters, &c., are new, and that there has as yet been little time to get things into working order. The other night, in "Hänsel and Gretel," an angel had a wing taken off by the descending curtain, and I don't know precisely what excuse she would offer to the All-father when she returned to her domicile.

The season opened with that startling novelty "Romeo and Juliet"—for all the world as though Mr. Grau was still in power. Evidently his spirit has been present at the directors' meetings. Eames and Saleza did not distinguish themselves, and the theatre was half empty long before the end. There is nothing to be said about the performance of "Hänsel and Gretel." What a preposterous idea to put on a toy opera, a child's opera, in so huge a building as Covent Garden! "Tannhäuser," on Wednesday, was more interesting; and I am sure it will please Mr. Henderson and other New York critics to learn that Van Dyck has found out the way to sing. Whether he will remember the method when he comes to "Tristan" to-night I will not vouch; but in "Tannhäuser" he very often sang with genuine vocal beauty. Galski was Galski, and Mohwinkel, a newcomer here, was a preposterously aggressive Wolfram, though he sings well and has a noble voice.

JOHN F. RUNCIMAN.

MUSIC IN JAPAN.

YOKOHAMA, April 29, 1901.

Editors The Musical Courier:

I send you this as you may be curious enough to see how we make music out in this part of the world for ourselves, in the absence of professionals. Mr. Junker, formerly with Theodore Thomas' and Boston Symphony orchestras, got the society two years ago, and we have had some very pleasant concerts, as you will see from the music given. The members of our string quartet are: Junker, first violin; O. Fehling, second violin; myself, viola, and E. C. Davis, cello. In a place so far away as this professional musicians seldom come, so the amateurs have to supply the want themselves.

H. A. POOLE.

THE Beethoven Society, of Yokohama, Japan, according to its handsomely printed pamphlet, has been going through the classics and romantics—Beethoven, Mozart, Schubert, Schumann, Mendelssohn, Grieg, Brahms, Dvorák, Rubinstein, Goldmark, Liszt, and many other composers' works. The last concert was given at the public hall in Yokohama on Saturday, April 27, at 9 p. m., rather a late hour according to our idea. Mozart's E flat major Trio, op. 7, was played. Then Miss Mendelssohn and Mr. Junker played Goldmark's op. 11 Suite for Piano and Violin, and Mr. Junker, assisted by Dr. Crusen, gave the G major Sonata, op. 13, of Rubinstein's, and Mrs. Mollison sang.

With Beethoven in Japan there should be some prospects of Japanese pianists coming along. These little people have hands and fingers peculiarly adapted for the manipulation of the keyboard.

LEOPOLD WINKLER.—In an article on music in Brooklyn this season in the New York Journal of May 12, 1901, the following paragraph appeared on Leopold Winkler's performance of the Beethoven Piano Concerto in G major at the Beethoven-Wagner concert:

Piano playing of a high order received a remarkable impetus by the number of artists who performed here during the season. Although artists with world reputations came to the borough, none made a more lasting impression upon the public than Leopold Winkler, a local artist, whose work far exceeded the expectations of his most ardent admirers. This concert was managed by Otto Wissner and E. H. Colell, whose interest in the cause of music in Brooklyn led them to the undertaking.

EVELYN FLETCHER MARRIED.—Mrs. Ashton Fletcher, of 1125 Madison avenue, New York, announces the marriage of her daughter, Miss Evelyn Fletcher, to Alfred E. Copp. Mr. and Mrs. Copp are making an extended tour, and on their return will reside at 99 Francis street, Brookline, Mass., and they will receive there Wednesdays, after June 5. The bride is the well-known inventor of the Fletcher musical kindergarten method. THE MUSICAL COURIER extends its congratulations to Mr. and Mrs. Copp.

ST. LOUIS ADVERTISEMENTS.

HOMER MOORE,

BARITONE.

The Odeon, St. Louis, Mo.

MRS. STELLA KELLOGG HAINES,

VOCAL INSTRUCTION.

101, 102, 103 Vista Building, Cor. Grand and Franklin, ST. LOUIS, MO.

ALEXANDER HENNEMAN,

VOCAL CULTURE.

Opera.
Coaching.

Oratorio.

Henneman Hall, 2723 Olive St., ST. LOUIS

MUSIC IN BROOKLYN.

"MUSICIANS are rarely blessed with the sense of humor."

"A German cannot see a joke."

For a beautiful refutation of these old slanders read the last number on the subjoined program:

Sonata for violin alone (A minor).....J. S. Bach
Heinrich Klingensfeld.

'Cello soli—
Widmung, op. 11, No. 1.....Popper
Tarentelle, op. 33.....Popper
Miss Sarah Gurovitch, eleven years of age.

Piano soli—
Song and Rhapsody.....Brahms
Waltz and Humoresque.....Weiss
Josef Weiss.

Die Dorfmuik (The Village Musicians). A Musical Joke.....Mozart
For two violins, viola, bass and two French horns.
Violist Wimmerholz (first violin).
Heighton Stringhausen (second violin).
Flageolar Notenkov (viola).
Cellus Brummbaschinski (bass).
Tute Blasius and Kicksus Blech (French horns).
Titakto von Klimperstein (conductor).

This band and its conductor was imported for this occasion only.

The above musical numbers were played at the closing Brooklyn musicale of the Tonkünstler Society.

Mr. Klingensfeld played the most difficult of the Bach Sonatas with skill and the correct musicianly understanding. Little Miss Gurovitch, the pupil of Leo Schulz, created a sensation with her finished and mature performances. The child's intonation is perfect and her tone is large and full. Encores are rarely permitted at the Tonkünstler meetings, but an exception was made in the case of the little 'cellist, who, when obliged to give an extra number, played the Andante from Goltermann's First 'Cello Concerto. Alexander Rihm accompanied for the little girl.

Mr. Weiss played his beloved Brahms with his usual enthusiasm for that composer, and then the pianist, in playing his own clever compositions, prepared the guests for the musical frolic which followed the serious part of the program. Mozart was an Austrian, and the "Musical Joke" of his, presented by the skilled musicians, has the true Viennese flavor. It was given with vim and was genuinely comic. After Col. Henry T. Chapman, vice-president of the Tonkünstler Society, announced that "the band had arrived from Europe and was on its way over to the hall," the members did not have long to wait.

Presently the door to an adjoining room opened softly and in limped Herr Cellus Brummbaschinski carrying a double bass. The wig, the long, fierce black beard, the shabby velvet suit and the long pipe disguised the musician beyond recognition. His entrée was greeted with howls of laughter, and it was only when the musician uttered some epithets in German that his voice betrayed him, and friends at once discovered the well-known 'cellist Leo Schulz in masquerade. The musicians in the band entered one after the other, dressed fantastically, as was the fashion in Mozart's time, the concertmeister assuming the important air which still prevails in our days. The conductor came in last, carrying a baton with a flaming red tip. Everybody laughed until he and she could laugh no more. The band made a tremendous hit. It was almost impossible to believe the dignified Henry Schradieck could act as well as he did the grotesque part assigned to Herr Titakto von Klimperstein. The concertmeister, Herr Violist Wimmerholz, was no other than the handsome Max Bendix. Arthur Melvin Taylor, who, as second violinist, was introduced as Herr Heigh-

ton Stringhausen, deported himself modestly, as becomes second violinists. Herr Flageolar Notenkov, as the viola player, was ably impersonated by Jacob Altschuler. The two horn players were Dutschke and Schultze, of the New York Philharmonic.

Green cucumbers, rye bread, snuff and various other Teutonic and Austrian side dishes were introduced to add realism to the scene. It is impossible to describe the music that Mozart wrote as a joke, save to announce that all known and unknown musical faults were accentuated with a vengeance by Herr Klimperstein's band.

Everyone enjoyed the innovation, and several members said they hoped that certain overworked members of the profession would take the hint, and in the future seek to get more innocent amusement out of life.

Mme. Ogden Crane gave a pupils' recital at Wissner Hall last Wednesday evening. A long and interesting program was given. The Crane pupils sing with intelligence and after a logical vocal method. Several who sang last Wednesday evening are filling excellent positions, and others are about to open their careers. The accompaniments were played by Miss Estér, Mrs. Roth and Mrs. McCowan.

The program follows:

Take Care!.....Froelich
(Obligato, Miss Richards.)

Mrs. Pullen, Mrs. Roth, Madame Crane, Miss Murphy, Miss Hart, Miss Estér, Miss Costello.

Duet, Greeting.....Mendelssohn
Miss Murphy, Mrs. Harris.

A Dream.....Bartlett
Good Night, Little Girl, Good Night.....Macey
Miss Esther Hart.

Seguidilla (Carmen).....Bizet
La Cimarroncita (Danza Cubana).....Nunez Robres
Miss Yara Estér.

My Nightingale.....DeKoven
Daisies.....Hawley
Miss Henrietta Wheeler.

Love in Springtime.....Arditi
Miss Alice R. Richards.

Parla!.....Arditi
Miss Meetye Munro.

Sweetheart.....Ambrose
(Dedicated to Madame Crane.)

One I Love, Two I Love.....French
Miss Freida Weigold.

Thou Hast a Heart.....Perlet
When I Was a Child of Three.....Morse
Mrs. Pullen.

Armorer's Song.....DeKoven
Simon, the Cellarer.....Hutton
William Georgi.

Trio, Three Little Maids from School.....Mikado
Miss Richards, Miss Munro, Miss Estér.

For This!.....DeKoven
Miss Mae Murphy.

Jewel Song.....Faust
Miss Mae Woodward.

Fiona.....Adams
Miss Lillian Leroy.

Little Red Lark.....Baier
Kentucky Babe.....Geibel
The Lyric Quartet.

Miss Woodward, Miss Murphy, Miss Estér, Miss Costello.

Zenda Walts.....Witmark
Miss Edith Shafer.

Duet, Quis est Homo.....Rossini
Miss Murphy, Mme. Ogden Crane.

Good-by.....Tosti
Mme. Ogden Crane.

Mr. and Mrs. Gustav Dannreuther contributed violin and piano duets at the final meeting of the Kosmos Club. Herbert Witherspoon, basso, and Miss Florence Knight Palmer, soprano, each sang two songs. The meeting was held at St. Bartholomew's lecture room on Pacific street.

The members of the Brooklyn Saengerbund are rehearsing industriously for their appearance at the Pan-American next month. Conductor Koemmenich will, of course, lead his society.

Miss Alice M. Judge and her pupils, assisted by Miss Kate K. Fowler, contralto, gave a musicale at the home of

Miss Judge, 679 Vanderbilt avenue, last Wednesday evening. The program, which follows, speaks for itself:

Fifth Symphony.....Beethoven
Edith L. Hart, Alice M. Judge.

Souvenir de Mozart.....Chopin
Valse Lente.....Chopin
H. Alden Bunker, Jr.

The Butterfly.....Grieg
Oisillon.....Grieg
Enid Linton.

The Request.....Chadwick
Kate K. Fowler.

Contentment.....Virgil
Fairy Fingers.....Virgil
Julia Persons.

Sonata in G.....Beethoven
Pauline Persons.

Berceuse.....Karganoff
Mélodie.....Rubinstein
La Lisonjère.....Chaminade

My Rosary.....Nevens
The Sweetest Flower.....Van der Stucken
Kate K. Fowler.

Sonatina in G.....Beethoven
H. Alden Bunker, Jr.

Warum?.....Schumann
Serenade.....Oelsen
Spring Song.....Mendelssohn

Prelude, op. 28, No. 15.....Chopin
To a Wild Rose.....MacDowell
Snuff-box Waltz (MS.).....

Mazurka, op. 24, No. 3.....Chopin
Titania.....Wely
Pauline Persons.

Birthday Music.....Böhm
Mrs. Hart, A. M. Judge.

Auld Lang Syne (sung by everyone present).

Miss J. Ruth King and Miss Harriette Lawrence will give a musicale this evening at 336A Decatur street.

The pupils of Alexander Rihm give a concert to-night at Wissner Hall. Mrs. Emma G. Beveridge gave a pupils' musicale at her residence-studio, 65 Seventh avenue, on the first Friday in May. The singing of her pupils showed careful and musical instruction. Songs by Haydn, Arne, Chadwick, Chaminade, Denza, Ambroise, Neidlinger, Cowen and Guglielmo were sung by the following pupils: Mrs. Bonnell, Mrs. Bellows, Miss Branch, Miss Cornell, Miss Carson, Miss Heckman, Miss Ketcham, Mrs. Van Kleeck, Miss Wardenburg and Miss Lilly Wardenburg. Mrs. Beveridge sang a song by Chaminade, and also one of her own composition, "Slumber Sweet." Miss M. J. Heckman was the accompanist.

MAUD POWELL.—Miss Maud Powell returned to Europe Thursday last on the steamer Augusta Victoria after one of the most successful concert tours that she has ever experienced in her own country. Her three years' absence had only endeared her to the hearts of her many admirers, but when she returned last January she was a more matured and finished artist. The critics gave her what was due her, when many of them acknowledged her to be one of the best violinists of either sex now before the public. Next year Miss Powell will remain abroad and devote her time to tours in Germany, Holland, Italy, France and Great Britain. She will return to this country for the season 1902-3. While here Miss Powell was the soloist with the New York Philharmonic Society, the Boston Symphony Orchestra, the Chicago Orchestra, under Theodore Thomas; the Cincinnati Symphony Society, under Frank Van der Stucken, and the Pittsburgh Symphony Society, under Victor Herbert. Among the private societies were the Apollo, of Boston; Freundschaft and Arion societies, of New York; the Brooklyn Institute and Brooklyn Apollo; the Orpheus, in Springfield; at Wellesley and Oberlin colleges; the musical clubs of Nashville, Detroit, Minneapolis and Cedar Rapids; the Art Society in Baltimore, and the Musical Festival in Scranton, and numerous other concerts and musicales.

FRANK KING CLARK BASSO

Address HANNAH & HAMLIN, 514 Kimball Hall, CHICAGO.



Piano Sight Reading

Taught by ROSETTA WIENER.

Course of ten weeks. Ensemble for two pianos and string instruments.

Instruction given singly or in classes. Special course for children.

301-2 Carnegie Hall, New York.

EDMUND J. MYER, VOCAL INSTRUCTION.

82 East 23d Street, NEW YORK.

Summer Term for Teachers and Singers at Lake Chautauque, N. Y.

MRS.

Carl Alves

Has Resumed Vocal Instruction at her Home Studio:

1146 Park Ave. near 91st Street, New York.

LOUIS V. SAAR,

Piano and Composition.

Harmony, Counterpoint, Orchestration.

Residence-Studio: 126 E. 84th St., New York City.

Personal interview daily, 1 to 3.

MISS

MONTEFIORE

VOICE.

Private Studio and Address:

THE ORMONDE,

2030 Broadway, corner 70th St., New York.

ETHEL L. ROBINSON, (LONDON CONCERT DIRECTION)

Telegrams: "Musikchor, London."

123 Beaufort St., S. W., LONDON, ENGLAND.

Musical People.

Miss Marguerite Stilwell gave a piano recital May 18 at Pembroke Hall, Providence, R. I.

Alfred Barilli, a piano teacher and musician at Atlanta, Ga., gave a pupils' recital at his studio a fortnight ago.

The pupils of Miss Jennette McCarthy gave a piano recital in College Hall, Anniston, Ala., on May 22. Several vocalists assisted.

Prof. E. Lynn Ewing, of McKeesport, Pa., is planning to organize an orchestra of boys and young men into an amateur organization.

Arthur L. Wood gave a piano recital at the Youngstown (Ohio) Opera House on May 16. He was assisted by Karl Cochems, baritone.

At his 439th free organ recital at Carnegie Hall, Pittsburgh, Frederic Archer played compositions by Guilman, Grison, Shaw, Bach and W. T. Best.

Frank M. Church, organist of the First Presbyterian Church at Augusta, Ga., gave an organ recital on May 9, assisted by Mrs. Daniel and Mrs. Gores, vocalists.

Mrs. Margaret Smith, who is giving musical instruction to a class of thirty-two in Jonesport, Me., will close the course with the operetta "Cinderella in Flower Land."

Miss Clara Gabler played compositions by Beethoven, Rubinstein, Wagner, Bendel, Brahms and Hiller, at the piano recital she gave before the School of Music at Delaware, Ohio.

Miss Gladys Gwin, teacher of music at Montgomery Academy, at Clarksville, Tenn., directed the program at the annual concert of the music class given at the academy on May 16.

Miss Carrie Bridewell, who has been singing at concerts in the West since the close of the opera season, will sail for Paris in June. The contralto will study abroad during the summer.

Miss Margery Bostwick, of Auburn, N. Y., a pupil of Mme. Alice Garrigue Mott, of New York, was the guest of honor at a recent musicale given by Mrs. Mary Chappell Fischer at Rochester, N. Y.

A Beethoven program was presented at a recital given by the piano pupils of Miss Bessie Groves, of Montgomery, Ala. The recital was given at the residence of Mrs. Edward Byrne, of Union street.

J. Benton Tipton gave an organ recital at All Saints Cathedral, Albany, N. Y., on May 18. Dr. Root, baritone, assisted. As previously announced in THE MUSICAL COURIER, a new organ was recently built for the cathedral.

Otto Engwerson, of Columbus, Ohio, gave one pupils' recital on May 16, and now announces a second for May 31. Miss Susan M. Moore, pianist, and Arthur Judson, violinist, of the conservatory of music at Denison University, will assist at the second recital.

Carl Jean Tolman, organist of the High Street Congregational Church, Auburn, Me., gave a concert on May 22, at the Norway (Me.) Opera House. He was assisted by Lillian V. Bearce, soprano; Minnie L. Gove, reader, and B. H. Dingley, violinist, all Maine artists.

A public recital was given on May 15 by the music students in the College of Fine Arts of the Syracuse (N. Y.) University. The following contributed the program: Harry Adelbert Tidd, Miss Bertha Emily Bell, Miss Gertrude Bingham Woodhull, Miss Florence Quinn, Miss

Eva Born, Miss Sadie Baker Williams, Miss Beatrice Cooper Throop, Miss Lillian Belle Crommie, Miss Beardsley and Miss Olive Stanley Seymour.

Miss Antoinette Brett and Mrs. Clara Brainard Forbes will give a joint organ and piano recital to-morrow, May 30, at Old Stone Church, East Haven, Conn. The two artists will play a number of piano and organ duets, and altogether present an interesting program.

Miss Mabel Marson gave a song recital at Parsons College, Fairfield, Ia., on May 16, at which she was assisted by Albert Harrison, violinist, and Miss Beatrice Brown, and the Ladies' Quartet, composed of the Misses Mabel Marson, Jessie Bradshaw, Emeline Peterson and Ruby Sciple.

Miss Anna Laedlein, assisted by several vocalists, gave a concert at the Williamsport (Pa.) Y. M. C. A. recently. Miss Laedlein played compositions by Godard, Rubinstein, Chopin, Raff, Grieg, MacDowell and Jungman. The assisting singers were Miss Della Meyer, contralto, and Charles Gleim, tenor.

N. H. Allen, organist and choirmaster of Center Church, Hartford, Conn., has written an anthem, "O Send Out Thy Light," for soprano solo and mixed chorus. The composer has dedicated the anthem to the Mt. Holyoke Choral Club, and the anthem was sung for the first time at Holyoke on May 15 at the exercises arranged to greet the new president, Miss Mary E. Woolley.

Wenceslao Villalpando gave a 'cello recital at the Washington Club, Washington, D. C., on May 15, assisted by Miss Wilma Willenbacher and a string quartet, composed of Messrs. Rakemann, Green, Finckel and Villalpando. Miss Agnes Alden was the accompanist. Miss Willenbacher, who has a mezzo voice, sang songs by Schumann and "Dich Theure Halle," from "Tannhäuser."

The pupils of Mrs. G. A. Mason gave a piano recital at her home, 36 North Union street, Rochester, N. Y., on May 17. Those who played included Flossie Woodworth, Dina Davis, Carrie Gallipo, Jessie Hutchison, Sophie Coleman, Hattie Warner, Georgie Sprague, Adelaide Knapp, Gracie Warren, Winifred Pease and Fred G. Pease, Frank Gallipo and Guy Bennett.

The choir of the Sacred Heart Church, Atlanta, Ga., which has achieved to more than local fame, recently gave Gaul's "The Holy City" in its entirety, and selections from Dvorák's "Stabat Mater" and "St. Ludmila" in the most satisfying manner, under the direction of J. Lewis Browne, organist of the church. Atlanta papers accorded the production every praise. Apropos of Mr. Browne, his most recent sacred songs, "Love Divine" (for high or low voice) and "My God, My Father" (low voice, in two keys), have just been published.

them at all times. He is a warm personal friend of J. C. The sixth May concert by the Young People's Orchestra, of Nyack, N. Y., was given at Brechbiel's boat house, Nyack, under the direction of Miss Isabel Babcock. The orchestra is composed of the following: Violins, Miss Ella Gilson, Miss Edwina Babcock, Miss May Keenholz, Miss Margaret Maynard, Miss Eleanor Craig, Miss Eleanor Pott, Hayden Harris, Frank Hennion, George Tremper, Herman Ziegel, Juan Buitrago, Fred Tatum, Maurice Picard, Clarence Baldwin, Lamson McCarty and Edmond B. Walker; flutes, Arthur H. Mann and Philip W. Babcock; viola, Miss Edith Craig, and contra bass, Theodore Ruger.

The violin and piano pupils of Mr. and Mrs. Ernest Lent, of Washington, D. C., gave a musicale on May 24 at St. John's Parish Hall, on Sixteenth street, N. W. Among the pupils who played were Florence Stevens, Marie Bastianelli, Mabel Montgomery, Helena Zimmermann, Grace Harding, Mae Stoops, Ida Ullman, Edith Fry, Lillian Coblenzer, Florence Wieser, Janet Stearns, Helen Bastianelli, Annie Sloan, Reine Rochon, Mrs. Crocken, Robert Stearns, Clarence Whitmore, Alexander Mason, Robert

Baringer, James Phelan, Richard Barry, Mark Lansburgh, Porter Lee, Rudolf Lent, August Heck, Frances Johnson, Blanche Robertson, William Goldsborough, David Kindberger, Addie Slack, Rose Haas, Miss McClellan, Adrian Bastianelli and Ira Martin.

The paragraph published in the issue of THE MUSICAL COURIER of May 1 about the musical recitals at Washburn College, Topeka, Kan., included the names of members of the faculty as pupils. This was an error, and therefore the following correction is cheerfully made: The vocal pupils, in charge of Miss Clara Margaret Spencer, who gave a graduation recital this year are Miss Octavia Greenwood, Alberta Ladue Scoville and Sarah Eileen McCauley. In the piano department, in charge of Miss Emily Louise Thomas, a graduation recital was given by Miss Maude Parker. The other teachers in the musical department are Miss Lucelia B. Clarke, violinist, and Miss Gertrude Guion, of the vocal department.

The Waterbury (Conn.) Orchestral Society gave a concert on May 13 at Poli's Theatre, Waterbury, under the direction of the regular conductor, Charles E. Farnham. The soloists were Mme. Isabelle Bouton, mezzo-soprano, and John L. Bonn, pianist. The personnel of the orchestra is as follows: Violins—Miss K. Churchill, Miss R. Blair, Miss A. Corby, Miss L. Curtis, Miss M. Davey, Miss M. Granniss, Miss E. Green, Miss H. Hills, Miss L. Holohan, Miss B. Hotchkiss, Miss A. Selye, Miss M. Stanley, O. Chaput, B. Fuessenich, M. Fuessenich, D. Chapman, W. Greenberg, W. Larkin, R. Leach, E. Reardon, C. Stowe, W. Tinsley, J. Tuttle and G. Zeidler. Violas—Miss L. Neidhart, F. Booth, A. Weidlich and G. Hallam. 'Cellos—B. Heitmann, H. E. Chapman, L. Schmidt and A. Race. Basses—P. Johnson, E. Race and J. Roberge. Flutes—A. Lanciers, J. Parsons and L. Eitel. Oboes—C. de Chiara and C. Loveridge. Clarinets—A. Kenyon and J. Murphy. Bassoons—P. Onofrio and W. Langzettel. Horns—J. Heyer, P. Schumann and F. Phoenix. Trumpets—G. Sumner, J. Baril and H. Chapman. Trombones—J. Crews, P. Heinze and E. Sumner. Tuba—D. Markert. Timpani—J. O'Neil. Cymbals—L. Race.

MUSICAL FESTIVAL AT GALESBURG.

THE musical festival at Galesburg, under the auspices of the Galesburg Musical Union, was given in the Illinois town on May 9 and 10. The concerts were given at the Central Congregational Church. This is the third season of the Galesburg Musical Union, which is composed of 150 voices. Adolph Rosenbecker is the conductor. The Chicago Symphony Orchestra of forty-seven performers assisted the union, and from the appended list of soloists the festival must have been brilliantly successful:

Mrs. Katharine Fisk, contralto; Mme. Eleanor Meredith, soprano; Miss Mabelle Crawford, contralto; Charles W. Clark, baritone; E. C. Towne, tenor; Edwin C. Rowdon, bass; Mme. Teresa Carreño, pianist; Mrs. Clara Murray, harpist, and Herbert Butler, violinist.

At the final concert Saint-Saëns' opera, "Samson and Delilah," was presented with the following cast:

Delilah.....Mrs. Katharine Fisk
Samson.....E. C. Towne
High Priest.....Charles W. Clark
Abimelech, an aged Hebrew.....Edwin Charles Rowdon
A Philistine messenger.....William L. Prince
First Philistine.....F. W. Mueller
Second Philistine.....H. F. Arnold

Mrs. L. H. Jelliff was the pianist, John Winter Thompson the organist and William F. Bentley the conductor.

MAX BENDHEIM, the distinguished vocal instructor, will continue to teach during the summer months at his studio, No. 332 West Fifty-sixth street, New York.

E. PRESSON

MILLER,

VOICE CULTURE.

METROPOLITAN COLLEGE OF MUSIC, 212 West 59th St., New York.

Carlos N. Sanchez

OPERATIC TENOR, TEACHER OF SINGING.

Voice Building a Specialty. Repertory: Church, Oratorio and Opera.

Studios: 138 Fifth Ave., New York.

Monday, Wednesday, Thursday and Saturday.

RESIDENCE: 758 WEST END AVENUE,
Corner 97th Street.



JOSEPHINE S.

JACOBY,

CONTRALTO.

Address: 104 West 58th Street, NEW YORK.

GEORGE H. C. ENSWORTH,

Address, 311 West 71st St., NEW YORK.

BARITONE.

[See Editorial.]

AMERICAN SINGERS RUINED ABROAD.**Member of Royal Berlin Opera Company Warns Students of Many Perils.****BIG RISK—TRIFLING GAIN.****German Houses Filled with Wretched Ones Whose Ambition Exceeds Ability.****NEEDS TALENT AND BANK BOOK.***To the Editor of the Herald:*

STANDING, as I am at present, at a point in my career, which, while much higher elevation is possible, is yet high enough to give me a clear view of the wretched mistakes made by singers in their scrambles for fame, I desire to give to students the result of my observations as an American singer abroad, who was obliged to make an American reputation rest upon European success. In every opera house are to be found unhappy specimens of singers who started their careers before they were fitted to leave the studio. Worn out voices, careless execution, lost artistic ideals and throat trouble are the results of unripe beginnings. Thus I cannot warn my fellow students too strongly against the mental unrest of impatient ambition.

The next great mistake, so noticeable here among American students, is the evident craze for an operatic engagement, to be gained at all costs, and the shame of returning to their own land without having accomplished something "professional." This latter result is so feared that students who have voices and talents which can never make them anything above a mere stage drudge sign contracts for engagements in small, unheard of towns, with the certainty of wretched living and poor pay, and all for the pleasure of seeing the announcement of the engagements in the home papers. The contracts are rarely for less than five years, with two months' vacation in summer, and the salaries are laughable, something to astonish Americans. Furthermore, outside of royal opera houses, each artist must buy her own costumes, and this on her salary is absolutely impossible.

After the notices of the singer's engagement have lost their exhilarating effect upon the artist and her friends she realizes that she must sing three roles before her contract is made complete, and that then the director may dismiss her if he wishes so to do. Even if retained she is bound in a position which yields no fame and little true artistic experience, and wears out the voice. The whole miserable experience would have yielded but a stray notice in the American papers. That is all. The fear of ridicule is all that really prevents hundreds of students here now from fleeing to their American homes. Better any position at home in a store than an engagement at a small opera house in Europe.

THE IGNORANCE OF CRITICS.

The next mistake is made by the artists before their débuts, or on their visits to an opera house as "guests." They positively fear and speak in hushed voices of the critics, those poor fellows who have to write for the bread that keeps them alive, and who, in many cases, are no more capable of writing upon the merits of a singer than they are able to decide whether the moon has an atmosphere or not. Or, to be less dignified, but more expressive, "they don't know a bar of music from a bar of soap," as I heard an American say. Singers fall down and worship these gentlemen, who listen for fifteen minutes to a three-hour performance and then instruct the public as to the opinion it should hold regarding that performance. How often does it happen that a critic borrows his opinion from another eye witness and then dares to pose as the power singers believe obstructs the artistic path to fame!

The mistake lies in not placing the ability and power of the critic at its true value. Once they are forced to criticize

properly they expose their ignorance, which is beautifully covered by phrases about intonation, quality, expression and action. There is no danger in these expressions. The water only begins to be deep when the article attempts to discuss vocal causes and effects. From these subjects our critics steer their boats very carefully. The plain fact is that of all subjects the male critic is weakest on vocal art when it is expressed by a woman, and singers should realize that this cannon ball rushing toward them in their struggles for fame is nothing worse than a soap bubble, which will break harmless against the material of true merit.

VOICE DESTROYING WAGNER.

The next serious mistake is made when the singer is already launched on her career, and this is not entirely the artist's fault. I refer to the style of music to be sung. It is a fact which any one who has studied the situation as I am doing can verify, that throughout Germany the voices are in a wretched condition, owing to the vocal demands of the Wagner music. The Wagner singers here at the Royal Opera are good examples of the evil influence of this master of evil suggestion in music, Richard Wagner. The singers merely scream. Now this is not art, as I understand the term. Yet singers with a certain type of voice are limited in their vocal choice to Wagner music or bad imitations of the master, because of the lack of compositions which combine the grace of the Italian school with the deeper character of the modern.

If a voice possesses great range and lightness, with power hardly equal to Wagner demands, and yet more than necessary for effective coloratura work, the singer is compelled to confine herself to the Italian works, which are far too trivial for the tastes of this age.

The mezzo-soprano is also in a dilemma. The classical compositions are either too heavy for the health of her voice or too light in character to give full scope to her abilities. I have experienced this difficulty myself during several years, conscientiously learning hundreds of new songs, only to throw them aside as unworthy the effort. The lighter works are devoid of grace and depth, and the heavier ones are generally without melody or refinement.

Naturally, the fault lies in the temperament of the composer. We do not find elegance, delicacy or grace in the average German mind, and the solid, restful and slow traits of the German are generally lacking in the Italian. That the American possesses something of both should keep him to the ideal temperament, only, unfortunately, he has too little of either.

THE NEW STYLE COMING.

Hundreds of new compositions come under my notice every year, and I know that the time has come for a new style of composition which shall cleverly combine the modern with the old Italian school. Then coloratura singing will be something more than a mere exhibition of vocal pyrotechnics. There will be a depth in the composition that will demand a corresponding expression of depth in the voice. Demand creates a supply. With the compositions will come the voices.

I have here in mind the splendid performance of Norma at the Theater des Westens last week by Lilli Lehmann. Here is a voice no longer young, yet possessing at a time when most voices are lost a noble beauty and dramatic character of tone, with a beautiful and perfect coloratura ability. So fine, so delicate, yet grand, was her rendition throughout the entire performance that I was astonished, and can only say that Lehmann is an exception to the rule. Her performance cannot certainly be equaled by any of the Royal Opera artists, and I know that I should not dare to attempt such a role as Norma for many years.

Now a last word to students who look with longing eyes toward a foreign stage career. Be sure that the voice is very unusual and perfectly trained. Discipline the mind by severe study of some kind. I studied law and it has proved the best thing I could have done for my career.

Test well your power to suffer all kinds of humiliation and endure all hardships. Have a well filled purse and a bank account upon which to draw constantly. Be prepared to work like a horse and be treated like a stray dog. Kill all fine feeling and high ideals, harden your heart against all affections, and then come over here and go on the stage.

ALMA WEBSTER POWELL, L.L.B.

BERLIN, May 9, 1901.

A GROUP OF NOTES.

Pachmann gives two recitals in London—June 5 and June 22.

Melba sings in private twice next month in London; then again at Blackpool, September 1, and is to be the soloist at the antiquated Liverpool Philharmonic Concert, October 22.

Josephine Jacoby, the contralto, is expected in London during June for a short visit, and will probably appear at a few private affairs. Her visit is to be purely a vacation.

Saint-Saëns has left London, but not directly for Paris. His new opera, "Les Barts," is now under rehearsal at the Paris Grand Opera House.

Busoni, after making a great success in London, suddenly fell ill, and could not continue. He has since recovered. Busoni plays the Emperor Concerto at Queen's Hall, June 11.

Camilla Landi sings at the New Bechstein Hall, London, June 8, the dates of which are rapidly filling.

Paderewski's new opera is announced for its première to-night at Dresden.

Carl Heinzen, the violinist, has been in London for some time. He may be engaged this fall for an American tour. He is a highly gifted artist.

Harry L. Mason, of the Mason & Hamlin Co., of the United States, has been in Paris and London.

Henri Marteau, the violin virtuoso, is the soloist at the approaching Geneva, Switzerland, music festival.

Maude Powell, the violinist, who has closed a successful American engagement, is to play in London during next month.

Eduard Zeldenzust, the Dutch pianist, has just recorded a most brilliant success at a concert in Paris. He had no less than thirteen recalls. He comes here this fall.

Recent operatic performances at Florence were: At the Pergola, "Mefistofele"; at the Verdi, "La Tosca"; at the Arena, "La Traviata," and at the Alfieri, "La Tosca."

NEW BICYCLE PLAYS MUSIC.—A Chicagoan with music in his soul has lately invented a musical bicycle which will no doubt soothe the savage breasts of many enemies of the vehicle hitherto rushing so silently on its unwary victims. The instrument is simple enough—a number of piano wires stretched across a frame, and a crossbar with hammers lifted by pins on a revolving cylinder. Rope gear connecting wheel and cylinder rotates the latter. And so it happens that the swifter the wheel of progress the more music will there be in the air.

WOUNDED IN A STAGE DUEL.—London, May 25.—During the performance of "Lohengrin" at Covent Garden to-night the sword contest between Lohengrin and Telramund resulted in M. Mohwinkel, who was singing the latter part, receiving a severe cut in the face, whether from the sword or the edge of his helmet is not known. Instead of falling before Lohengrin, who was impersonated by M. Knoté, in accordance with the traditional rendering of the part, M. Mohwinkel took refuge among the soldiers with the blood streaming down his face. A surgeon who was summoned found that the wound was not a serious one, but M. Mohwinkel was unable to continue his part and was replaced by M. Muhlmann.—Sun Cable.

BROAD STREET CONSERVATORY OF MUSIC,

GILBERT RAYNOLDS COMBS, Director.

1331 South Broad Street, Philadelphia, Pa.

ILLUSTRATED CATALOGUE FREE.

FLETCHER MUSIC METHOD.

MISS E. A. FLETCHER, 1125 Madison Ave., New York.

Originated by Evelyn Ashton Fletcher. Indorsed by Dr. Hugo Riemann, Leipzig; Franklin Taylor, Dr. William Cummings, Antoinette Sterling, London; John Philip Sousa, Jaroslav de Zielinski, Dr. William Mason, William Tomlins and many other prominent musicians in America and Europe. The aim is to eliminate the drudgery of music study and to give a fundamental, systematic and logical musical education in a natural and pleasurable way. The apparatus required in teaching is patented, and obtainable only after taking the course of study. The demand for teachers of this method is very great. For particulars apply to

LEOPOLD WINKLER, The Distinguished PIANIST.

Address HENRY WOLFSOHN, 131 East 17th Street or Steinway Hall, New York.

EVAN Williams, Oratorio and Concert.

WILLIAMS, TENOR.

For Terms, Dates, &c., address WOLFSOHN'S MUSICAL BUREAU, 131 East 17th Street, City.

**GRACE G. GARDNER,** Concert and Oratorio SOPRANO.

Pupil of Blasco, Milan; Schmidt, Berlin; Henschel, London. Studio: 36 West 25th St., New York.

ARTHUR

BERESFORD, BASSO-BARITONE.

STEINERT HALL, BOSTON, MASS.

J. FRED

WOLLE,

ORGANIST.

Address: THE WOLFSOHN MUSICAL BUREAU, 131 East 17th St., New York.



THE ALTRUISTIC SIDE OF MUSICAL CLUBS.

[Paper read by Mrs. John E. Curran at the recent Convention of Musical Clubs in Cleveland, Ohio.]

WHEN asked to give a title to this paper, the unhesitating answer was, "The Altruistic Side of Musical Clubs." Perhaps after a little longer reflection my title would not have been worded just in that way, for I am sure I hear some one say at once, Why, the very existence of a musical club, if its standards be high, is an essay in altruism. The founder of any musical club would not hesitate to declare with all truth that her work was essentially, if not entirely and absolutely, for others. She would ask, Is not a musical club in any town an evidence of something in that town which is a striving for better things with the more or the less which those words may imply? and she would be answered by any thinker on social ethics, by any worker who would make better certain social conditions, by any lover of what is best in music—by any mother who knows what a force which makes toward healthy, happy living means in a young man's or young woman's life, with a ready, frank affirmative. So I find myself obliged to qualify a little and define more closely what I have in mind by dividing the altruism possible to a musical club into two parts, a negative and a positive side.

The negative or less aggressive side is, if you please, the fact that the club has come together for the purpose of the musical culture of its members, that if its members be enthusiastic and enterprising this enthusiasm is communicated to others, and this enterprise in the concrete becomes a concert with some great artists to make glad the listening audience who can thus hear them, as perhaps they could not do otherwise; or, perhaps, it develops into a series of concerts or recitals. There are differences of opinion in this club—differences of opinion show healthy mental activity, provided they are not carried too far—there are, especially between the more ambitious and talented members, well—possibly—little jealousies; but on the whole the club is animated by the right spirit; it is honestly devoted to its object, and the members are self-sacrificing and hard working. It prospers, and for years the circle that the music of this club reaches and touches are better and happier because of its existence. This, indeed, is an altruistic side of a musical club which could hardly be called negative, except that there can be one more positive, and that, like the two ends of the electric current, the negative and the positive, the one is the natural balance of the other, and the life giving fluid finds its healthy action, its continued use and helpfulness, in going from one to the other.

And now, before touching on the positive side of the altruism inherent in musical clubs, I would like to invite you to take a little musical excursion with me. We are not going to Bonn, great Beethoven's birthplace; nor to Salzburg, where Mozart, beloved of all musicians and minuet dancers the world over, a gracious figure in our musical picture gallery, was born; we are not going to Bayreuth, but we will take a short morning walk on the East Side of New York for our musical excursion—a locality whose unsavory reputation has no doubt spread far and wide; a locality sufficiently removed from all æsthetic and refined associations, such as come so naturally with the best of music, as to make us feel at once that we are on alien soil, so far as music is concerned. Nevertheless, when you have returned from the slums, so-called, I think you will agree with me that we have made a veritable musical excursion.

We leave the Bowery, once a beautiful avenue with shade trees and elegant residences, where gay gallants and ladies of the hoop and powder were wont to stroll on pleasant Sundays; where, before that, a group of trees and bushes made in the garden of Peter Stuyvesant a pleasant place or bower, from which the Bowery obtained its name—we leave the Bowery, which is given over now to pawn shops, dime museums and cheap stores of all sorts, with not a few saloons, and walk east for a few blocks on Rivington street. We have chosen a Saturday morning for our excursion, and as the inhabitants of this quarter of the East Side are in great part Polish or Russian Hebrews, and as this morning, though in March, has a touch of spring in the mild air, and the sun shines warmly and genially, the street is swarming with families from the high tenements near by. All look lively and happy, the women without hats, with here and there the bright Italian shawls, and the men with their pipes, going together for the marketing or what not, chattering volubly as they go—it is enough for them for the present that the blessed sun is out and the air is mild. On one side street there are quite a hundred children dancing to the tunes from a forlorn old street organ. They are scantily clad, they have been poorly fed, but for the time hardships are forgotten; is not the sun out and the air a gentle spring air on the East Side this morning?—so little it takes to make them happy! We push our way through the crowds and reach a house no less dingy than the rest in appearance. Through the kindness of a friend we are admitted; we go up two flights of stairs and find at the top, in full operation, a music school. This school, of which I will give a very few particulars, is carried on by the College Settlement; another like it is maintained by the University Settlement; similar work is done by the Educational Alliance.

The music schools of the College and University Settlements, I understand, are to be consolidated next year, and the work for both is to be carried on in a building rented solely for this purpose, to teach and bring music to children who would not otherwise know of it except for their great longing to hear it and make it. The work that these schools do is simply to make possible for very poor children, for a very few cents, lessons in music, and an opportunity to practice either on pianos, violins or other instruments which are rented for a few cents an hour. The teachers give their services, excepting only the board music teacher and her assistant, who have charge of the entire school. That the privileges thus given are appreciated may be judged from the fact that there are at present 150 pupils in this school, with a waiting list of fifty (this list might be much larger, but it is found practicable to limit it to fifty). Last year the average attendance was ninety, over 100 applicants being turned away. These children, girls and boys from nine to eighteen years of age, are eager for music; it means generally all the beauty that life holds for them; it is the only artistic expression within their reach. Emerson has well said that "Music is the poor man's Parnassus," and it is not too much to believe that ideals, hopes, aspirations, find voice in the music of these children, and so are strengthened and made more real, more possible to them. Their devotion and interest is unquestioned. I am told that one child, whose pennies were only sufficient for her lessons and not for the privilege of practicing, practiced for months on an old chair at home, and, nevertheless, played well on the piano at her lessons what she had thus practiced at home on the old chair.

I am reminded by this of a domestic experience of a friend of mine. Her laundress and cook held different ideas as to the uses of the kitchen range, whether it was for cooking food continuously or heating irons occasionally. These different opinions came to a climax one day, and the laundress, a person of very uncertain age, somewhat unattractive appearance, and staid and settled demeanor, appeared before my friend wearing a countenance of severe and injured dignity. She stated her case in contained though emphatic language, and concluded it by saying: "Sure, Mrs. C., 'tis not the irons as irons the clothes at all; 'tis my ingenuity as irons them." I think the poor little child who practiced on a wooden chair might have well laid claim also to ingenuity and some stronger qualities besides.

We find in the pleasant sunny room to which we have come in our musical excursion violins of different sizes, and a piano, and we hear other pianos in different parts of the house. A little boy is practicing on this one very carefully, and he does not stop for one moment either to look at us or listen to what we may be saying; the pennies which pay for that precious hour, though few in number, are too hard to find to lose one moment of it. A little girl is practicing vigorously in the hall. As we pass by a room on the floor below we see through an open door a little girl with her head tied about by a handkerchief, also practicing, perhaps not so vigorously as the one in the hall above. Our curiosity and interest get the better of us, and we ask her what is the matter that her head is tied up; she turns up a white pinched face and says: "It is for earache," but she is practicing just the same! And then—most unusual experience to us—without a word from us, she turns the music before her till she comes to her best piece, and plays it through for us from beginning to end, and when she has finished, looks up at us with a smile of happiness over her successful achievement which we shall not soon forget.

I give one more instance which perhaps sums up the matter and is a typical, not an isolated one. It is taken from the last report of the College Settlement:

"Five years ago a ragged little girl came to us and applied for violin lessons. She was too small to use any

Elsa Marshall, Soprano.

222 HOSEA AVENUE,
CLIFTON,

CINCINNATI, OHIO.



CHARLES W.
CLARK
BARITONE.

Under Exclusive Management
HANNAN & HAMLIN,
314 Kimball Hall,
CHICAGO, ILL.



WILLIAM C. CARL.

SPRING TERM

OF THE

GUILMANT ORGAN SCHOOL

Mr. CARL may be consulted daily at half-past one

Send for Catalogue.

34 West 12th Street, New York

of the violins owned by the school, so her father bought a tiny one for her on the instalment plan, at a cost of about \$3. She then began taking 5 cent lessons, which lasted ten minutes each day, and practiced every day at home. After three years she has learned to play well enough to teach the children smaller than herself, and with part of the money thus earned paid for her own lessons, while the rest is put away toward her future career. At the time this child commenced her musical work her family lived in dark, sordid rooms, and had fallen into a careless, ambitionless state. The little girl's playing soon awakened in them a desire for better things. Her father's memory was stirred with thoughts of what he had once been in his youth at home, his self-respect and ambition were revived, and now he is a prosperous wage earner."

If we take a longer walk on the East Side this mild Saturday we come, going southward, to the big building of the Educational Alliance. Here there is a large auditorium with seating capacity for 300 or 400, and in this are given, every Tuesday evening throughout the winter, free concerts. On other evenings a small fee is charged, and various amateurs and professionals have given their services. The Women's P. S. has given here two concerts—one last winter and one this winter. At the one I attended, the audience, a very mixed one in character, appeared very happy.

I was particularly impressed with the unfeigned joy shown by some very old people so wrinkled and bent from hard labor that one would have thought a lively satisfaction with anything would almost be an impossibility to them. The standard of teaching is a high one in all these schools, with the practical result to the best interests of music that where real talent is found the means are at hand to foster and encourage it, for naturally where there is no talent or capability where so many are waiting, those only who are fairly responsive are taught. And evidence is not wanting of very great talent being found. In one instance a wealthy gentleman becoming interested has made the future thorough education of a talented child an assured matter. And when we have returned from our little musical excursion and seen the serious work in music which is being carried on on the East Side in New York, we are not by any means at the end of opportunities for bringing music in its best forms where it is not. A very little conversation with quiet girls of the better class who are working all day in shops and factories brings out the fact that musical work among them in the way of musical clubs would simply open wide a door to happiness and health for them. Their desire to hear music is in many instances almost pitiful.

Such a club as this has been organized successfully in towns not far from New York by a lady who asked the question at almost haphazard of a young girl in a store from whom she was making a purchase. Fifteen letters were sent, fourteen members were secured. For the most part this club met at her house, but several times in a winter they met by themselves. Two of them play somewhat and a few sing in a chorus in one of the churches. She tries to have them read their own papers and gives them material to use. Ladies who can either play or sing are invited to do so for them. Once a lady gave a delightful talk on clubs and what they are for. Once there was a Mendelssohn evening. There will be one in May on a special subject. On other evenings books, pictures and curios collected during travel by the lady before mentioned are shown to them, and all this has come from a friendly interest and a question asked by an entire stranger of a young woman who was waiting upon her in a store.

The greater alienists recognize the value of music with the insane, and physicians generally are more and more

acknowledging its beneficial effect on different diseases. It is coming, moreover, to be known as good business policy to care for the mental as well as physical needs of employees. I read a clipping from a recent paper which will perhaps show this last quite pointedly:

"A cigar manufacturing firm in Trenton, N. J., is attracting the attention of the local labor world by certain innovations for maintaining order among and holding the attention and increasing the efficiency of the 200 young women cigar makers employed in its factory. A piano has been placed in the large workroom and a woman employed to play it for two hours each day. To keep the girls off the streets at noon a teacher has been hired to give free singing lessons at the factory during the noon hour."

You will think, perhaps, that I have wandered very far away from the "Altruistic Side of Musical Clubs," but please think for one moment. If the work that is being done by musical clubs is so admirable that its practical use is unquestioned, what might not be the results of that work if only a very little specialized effort were made by their members to bring music to places where it is not and cannot be unless thus brought. Conditions vary in different towns and cities. What would be admirable in one would not be advisable in another, and yet I think if every musical club had a committee appointed to consider what might be done in their particular town or city toward making bright the lives of their townspeople by making music possible for them, opportunities would arise and the ways be made plain. I think the existence of that committee in every club would keep it healthily alive and active, and we should not hear of clubs dying out entirely from lack of interest in the members. This fact, and the other, that musical talent of the unusual order now lying hidden would be brought to knowledge and encouraged, would be two practical results of such committees—a very positive side to the altruism of any musical club. I give you by way of comment on these possibilities the concluding lines of Lowell's poem, "The Vision of Sir Launfal":

Who gives himself with his alms feeds three,
Himself, his hungering neighbor and Me.

It would seem that a very high satisfaction may come with "The Altruistic Side of Musical Clubs."

Frederick Warren, of Chicago, has recently organized a choral class at Waukegan, Ill. Mr. Warren also conducts the MacDowell Musical Club, of Brook, Ind., an organization numbering forty mixed voices. The officers are: President, J. Jaring, and secretary-treasurer, S. W. Sell. In the latter part of June a concert will be given.

The Northampton (Mass.) Vocal Club elected the following officers on May 15: President, H. L. Williams; vice-president, H. H. Chilson; secretary E. F. Stratton; treasurer, W. H. Feiker; librarian, L. H. Porter, and musical director, R. L. Baldwin.

John Moor's recital at Atlanta, Ga., on May 17 was under the auspices of the musical department of the Woman's Club.

The closing concert of the Woman's Musical Guild, of Des Moines, Ia., on May 10, was a successful event, the chorus having made satisfactory progress under the direction of Dean Howard.

The Mendelssohn Club, of Norristown, Pa., gave its final concert of the season on the evening of May 9. Concerning the program local critics were enthusiastic.

The Beethoven Club, of Memphis, Tenn., arranged to give a reception in honor of William Sherwood on May 28 in Beethoven Hall.

It is announced that on May 29, 30 and 31 the second annual May festival will take place at Adrian, Mich., under the auspices of the Monday Music Club, the soloists including Albert Jonas, pianist, and Joseph S. Baernstein,

vocalist. The Spiering Quartet, of Chicago, and the St. Cecilia Chorus, of Adrian, will give valuable assistance.

The annual meeting of the Gounod Society of New Haven, Conn., was held on the evening of May 14, when the following persons were elected as a board of government for the ensuing year: C. S. DeForest, Joseph Porter, W. R. Hoppen, C. E. Cornwall, F. S. Ward, A. B. Treat, Prof. W. L. Phelps, Prof. J. C. Tracy and Herbert Foster. Mr. Agramonte, the conductor, gave an interesting address in regard to the work of the society.

The Rubinstein Club, of Binghamton, N. Y., has just elected these officers: President, Miss Kate Hotchkiss; vice-president, Miss Kate Fowler; secretary, Mrs. L. H. Quackenbush, and treasurer, Miss Anna Graney.

LUISA CAPPIANI STUDENTS.

AN interesting and successful affair was that at Madame Cappiani's studio last week, when some of her advanced students participated in a recital, showing the progress made in a season's study. Besides the pupils, there were present a large number of invited guests distinguished in the musical and art world.

Genevieve Hewitt sang Mozart's "Porgi amor" in Italian in a high, clear soprano voice; she is musical and intelligent. Gounod's "Lend Me Your Aid" was sung by Clara Spray with dramatic feeling and much style; her pianissimo and passionate climaxes were effective. Saidee Pounds has artistic finish, singing in English Meyerbeer's "Vane, Vane," the clear and sweet high B ringing out well. Rae Brearley is very musical, and sang Hammerer's "Prince of Peace" with churchly dignity. She should have no difficulty in obtaining a church position next year. Formosa Henderson sang the "Adieu" aria from "The Daughter of the Regiment," with real feeling, in Italian. She is a striking looking blonde and a promising student. Emma Irwin was much admired for her sweet voice and superior singing of two "Messiah" airs, "I Know That My Redeemer Liveth" and the very difficult "Rejoice," in which her scales were clean cut and true. Becker's "Springtide" was admirably sung by E. V. Gazella with high, brilliant voice and temperament. Maud Kennedy's singing of Mozart's "Ah! Lo So," from "The Magic Flute," and the difficult "North Star" air, were so finished and artistic that all were enraptured; she is a charming singer. Grace Wood sang the difficult Polonaise from Thomas' "Mignon" with flexible and pure voice, round tone, good style and received much applause. Laura Bellini has invaded a new domain in Wagner's "Elizabeth's Prayer," which she sang with beautiful, sustained and fresh quality of tone, reposeful and characteristic; this she followed with the "Bolero" from Verdi's "Sicilian Vespers," full of coloratura, brilliant in the extreme, with high D flats, &c., and a surprising, full toned trill, which raised a storm of applause.

The afternoon showed in high degree what the Cappiani method can accomplish in brief time; some of the singers had studied but three to six months, but all showed control of the essentials of this unique method, which is founded on the old Italian school, with German admixture, good musicianship, correct phrasing and distinct enunciation. It is worthy of note that all the Cappiani pupils pronounce so distinctly that every word is clearly understood. Besides, all the voices, in their sweetness and fullness of tone, show the same system throughout comprised in the excellent Cappiani method.

Another striking feature is the flexibility of all the voices and that audible breath taking is forbidden. At the close a social hour was enjoyed, the madame receiving many compliments on the students' singing.

London Address: MR. N. VERT, 6 Cork St., London, W.

Cable: "SHELDON TEW."

MR. H. WHITNEY TEW.

In America October, November and December, 1901. **DATES NOW BOOKING.**

American Address: Care THE MUSICAL COURIER, New York.

ELEANOR CLEAVER
CONTRALTO.

In London Season 1901.

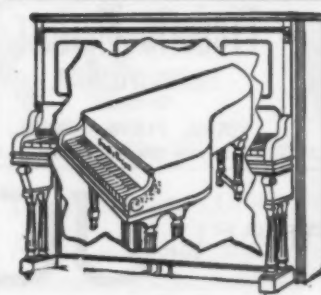
Recitals, Concerts, Oratorio. & Pupil of DELLE SEDIE.

ERICSSON

BUSHNELL.

For Dates, Terms, &c., address

177 Duane Street, NEW YORK.



A Grand Piano
IN AN
UPRIGHT CASE.

SMITH & NIXON,

Cincinnati, Ohio,
Manufacture this instrument for
MUSICIANS



MUSICAL COURIER OFFICES—FINE ARTS BUILDING.

CHICAGO, May 23, 1901.

ERRICO SANSONE, who has just been engaged for the violin department of the Chicago Auditorium Conservatory of Music, has taught in the Royal Conservatory of Naples, while as a composer he has accomplished creditable results, notable among his works being a concerto for the violin. In the leading opera houses of Italy he has filled the role of concertmaster, appearing in that capacity at the San Carlo Theatre, Naples, and also with the Symphony Orchestra of the same Italian city.

◎ ▲ ◎

Frederic Grant Gleason, director of the Chicago Conservatory of Music, leaves next week for a short visit to the Pan-American Exhibition at Buffalo.

◎ ▲ ◎

Pupils of John Lane O'Connor will give a dramatic recital, under the auspices of the Chicago Conservatory of Music, in the Auditorium Recital Hall on June 6, the majority of performers being this year's graduates.

◎ ▲ ◎

J. Van Dusen, the newly appointed manager of the Hannah & Hamlin Bureau, has had an extensive experience as a lyceum director. In 1872 he managed the tour of the Royal Saxon Band, and he has represented Burton Holmes and other artists.

◎ ▲ ◎

Edwin Charles Rowdon has been engaged to take part in "Elijah," under Mr. Rommel's direction, at Mount Pleasant, Ia., on June 11, and to sing "St. Paul" with the Olivet Choral Society, at Olivet, Mich., on June 20. Among the favorable press comments which this artist has lately inspired are the ensuing:

"Mr. Rowdon has a fine voice and a stage presence that attracts attention at once."—Herald-Transcript, Peoria.

"Mr. Rowdon has a heavy bass voice of good range, and his interpretation was excellent. He was best in the scene with Dalilah and Samson, where he gives warning."—Republican Register, Galesburg.

◎ ▲ ◎

Herman L. Walker produced an operetta, "La Cigale," on the evening of May 15, at Armour Mission. Many of the participants were members of his choir.

◎ ▲ ◎

The following paragraph recently appeared in the Chicago Tribune:

"Miss Alice Getty, whom the cable dispatches mention as winning favors in Paris as a musical composer, is the daughter of W. H. Getty, formerly the business partner of

Martin A. Ryerson. After the death of Mrs. Getty, Mr. Getty and his daughter traveled considerably, and for several years have made their home in Paris. Miss Getty's friends in Chicago evince little surprise at her success as a composer. 'She was always a busy girl,' they say. Some of her music has been received here. Besides being a musician, Miss Getty is also an artist of considerable merit. Mr. Getty is expected to visit Chicago this summer, but it is not certain that his daughter will accompany him."

This young musician is a former pupil of William H. Sherwood, to whom she has dedicated one of her compositions.

◎ ▲ ◎

A welcome visitor at THE MUSICAL COURIER's Chicago office this week has been Mrs. A. T. King, of New York, en route from San Francisco, Cal., to the former city. Mrs. King gives an interesting and comprehensive account of the musical situation on the Pacific Coast.

◎ ▲ ◎

Bicknell Young presented an artistic program in University Hall, Fine Arts Building, on the evening of May 20, the assisting performers being Bruno Steindel, cellist, and Mrs. Young and Mrs. Steindel, accompanists. With much expression and finish Mr. Young interpreted the following songs:

Old English Ballads.....	16th and 17th centuries
We Be Three Poor Mariners.....	1609
What Care I How Fair She Be.....	1592
Drink to Me Only With Thine Eyes.....	Boosey collection
All in a Misty Morning.....	1592
The Linden Tree.....	Schubert
The Carrier Pigeon.....	Schubert
Mainacht.....	Brahms
Es Blinkt der Thau.....	Rubinstein
Eldorado.....	Walthew
Boot and Saddle.....	Rogers
Recitative, Egli ancora non giunge (from Maria de Rudenz).....	Donizetti
Air, Ah! Non avea (from Maria de Rudenz).....	Donizetti
Serenade, Carmen, La gitana.....	Burgmeier
Three Songs with 'cello obbligato—	
Time's Garden.....	Goring-Thomas
Oh! qui brula d'amour.....	Tschaikowsky
Heureux qui peut aimer.....	Maude Valerie White

Mr. Steindel played Andante, Golterman; Air, Pergolesi; Serenade, Glazounow; "Ave Maria," Gounod, and "Maskenball" and "Tarantelle," Popper, his fine tone and admirable execution arousing enthusiasm. The accompanists proved to be very efficient. A discriminating audience, consisting chiefly of musical people, attended the recital.

◎ ▲ ◎

Mrs. Ella Dahl Rich, pianist, of Chicago, will play frequently in public next season. During the latter part of the present month Mrs. Rich will visit Toronto, Canada, as

the guest of Mrs. Alexander Cartwright (formerly Miss Ada G. S. Hart), the pianist.

◎ ▲ ◎

Frederick Warren, baritone, has made several successful appearances this month, the occasions including two private musicales given by Miss Boaks and Mrs. A. L. Weinsheimer, respectively. On June 2 Mr. Warren has consented to take part in a charity concert at North Side Turner Hall, under the auspices of the Ladies' Auxiliary League of North Side Temple.

◎ ▲ ◎

"Above the Clouds," a romantic play, was produced on the evening of May 21 by the Chicago Auditorium Conservatory School of Acting. Mr. and Mrs. Henry Dickson, under whose direction the performance took place, may well be congratulated upon its success. "Above the Clouds" affords ample opportunity for acting. There are dramatic situations, amusing character sketches and fine touches. Philip Ringold, otherwise known as "Crazy Phil, a mountain hermit," was impersonated by Mr. Dunbar, who aroused the sympathies of the audience. Alfred Thorpe, "a city nabob," proved to be a satisfactory villain, the part being played by Mr. Elliston. Other important roles were cleverly filled, the cast including Mr. Herries, Mr. DeSteffani, Miss Thompson, Miss Dolan, Miss O'Connell and Miss Flynn. Mr. Field as Amos Gaylord appeared to be a young actor of considerable promise, while Messrs. Day and Gerrish, as Nat Naylor and Curtis Chipman were a mirth inspiring pair of rivals.

◎ ▲ ◎

Under the leadership of William A. Willett, the well-known baritone, the Rogers Park Musical Club held its first concert at Sheridan Hall on the evening of May 21, the assisting performers being Miss Maud McLindon, soprano; Miss Sigrid Engberg, pianist, and Emil Larson, accompanist. A large audience was present, and the program, which included compositions by Gounod, Nicode, Buck, Delibes, Chaminade, Thomas and Cowen, aroused enthusiasm. Mr. Willett contributed two solos.

◎ ▲ ◎

A creditable recital was given by Miss Veronica Murphy, a pupil of Mrs. Regina Watson, on May 18 at the latter's piano school. Miss Murphy possesses all the excellent qualities which characterize pianists taught by Mrs. Watson. Her technic, powers of interpretation and finish of style served to arouse the genuine responsiveness of a numerous and essentially musical assembly. Notable features were the Beethoven Sonata, Schumann's "Papillons" and Mrs. Watson's original "Scherzando," a charming miniature, which made a very favorable impression, as did also her songs, which Mrs. William Hart Anderson, a welcome newcomer, interpreted artistically. The song "La Lune Blanche" should frequently be heard. This was the interesting program:

Sonata Appassionata.....	Beethoven
Irish Folksong.....	Footie
Springtide.....	Reinhold Becker
Mrs. Anderson.	
Papillons, op. 2.....	Schumann
Scherzino.....	Watson
Danse Russe, op. 40, No. 10.....	Tschaikowsky
Valse, op. 42, No. 3.....	Glazounow
Prelude, op. 17, No. 12.....	Blumenfeld
Longing.....	Wrightson
La Lune Blanche.....	Regina Watson
Cupid's Blunder.....	Regina Watson
Mrs. Anderson.	
Two Preludes, op. 24.....	Chopin
Fantaisie Impromptu.....	Chopin
Etude, op. 10, No. 12.....	Chopin
Ballade, op. 23.....	Chopin

◎ ▲ ◎

Educationalists will unanimously admit that a remarkably interesting students' recital was given at Kimball Hall last Saturday afternoon, when the extensive program, which was printed in THE MUSICAL COURIER of May 15, consisted entirely of original compositions by



RESULTS
decide the successful
TEACHER.
Frederic Mariner
TECHNIC SPECIALIST.
STUDIO:
VIRGIL PIANO SCHOOL,
29 West 15th St., New York.

Madame
CLARA NOVELLO DAVIES
Professor of Voice Production.
Conductor of the Royal Welsh Ladies' Choir.
(Under Royal patronage.)
Madame Davies has a vacancy for two resident lady pupils
For Prospectus and Terms apply to
121 Victoria St., Westminster, LONDON, S. W.



RUBY CUTTER,
SOPRANO,
Dramatic and Coloratura.
CONCERT and ORATORIO.
REPERTOIRE.
Under the direction of HENRY WOLFSON.
Boston Address: 139 Tremont Street.

RAFAEL

JOSEFFY.

Address: Letter Box 38, NORTH TARRYTOWN, N. Y.

pupils of Adolf Weidig, of the American Conservatory. The majority of the selections were of decided merit, showing much cleverness in conception, form and style. The fact that in almost every case the composer was also the performer is noteworthy. Among the piano numbers the compositions of the Misses Levvy, Myrtle Fisher and Pearle Ball were particularly commendable. A Romance, for violin, by J. Neff Huyette, and Cyril Graham's "Ave Verum," for organ, string orchestra and vocal quartet, were much admired. At the close of the recital Mr. Weidig received an ovation.

May 25, 1901.

Mrs. Ada Markland Sheffield, soprano, presented an attractive program in University Hall, Fine Arts Building, on the evening of May 23. Leon Marx was the assisting violinist, while Mrs. Annette R. Jones and Mrs. Florence R. Magnus proved to be acceptable accompanists. Mrs. Sheffield interpreted representative groups of songs, notable among which were Brahms' "Liebestreu"; "Das Vielchen," Mozart, and "Hear Ye, Israel," from Mendelssohn's "Elijah." The recital was under the patronage of Mrs. Frederick Ullman, Mrs. J. A. Farwell, Mrs. William S. Warren, Mrs. Marvin Farr, Mrs. P. F. Pettibone, Mrs. Harrison Wild, Mrs. Louis Burr, Mrs. Clifford Williams, Mrs. George Harvey, Miss Frances Gould, Mrs. Burton Harrison and Mrs. Annette Jones.

● ▲ ●

The Auditorium was crowded last evening, the occasion being the eighth annual May festival concert given by Sunday schools of Chicago and its vicinity. Under the capable direction of H. M. Fairbank the chorus of 1,000 young ladies' voices performed a varied selection of compositions, including "May Jesus Christ Be Praised," Sir Joseph Barnby; "How Lovely are the Messengers," Mendelssohn; "Hail, Bright Abode," Wagner; "In May Time," words by Elsie Janet French, music by H. W. Fairbank (written for this festival); a patriotic group of songs; Sir Arthur Sullivan's "Lost Chord," and a new American hymn, "Hail, Thou Land by God Selected," W. Conradi. An orchestra and the following artists gave valuable assistance: Mrs. Clarence S. Pellet, soprano; Bruno Steindel, violoncellist; Francis S. Moore, organist; Wilson Reed, boy soprano; Charles H. Wolf, cornetist; James Harmer and Norman McGilivray, cornets; Mrs. Luella Clark Emery, Mrs. W. A. Huyck and Mrs. Bruno Steindel, accompanists.

The chorus' most ambitious effort was "The Passing of the Swan," words and music being written for this concert by Miss Bertha Francis Gordon, an unusually talented and promising young composer. This cantata abounds in poetic fancy, while the music is of a suitable and pleasing nature. The work deserves more applause than it received. Sing a group of popular songs and an audience will burst into enthusiastic applause. Bring out a new composition by a young and gifted local musician; then witness a lack of appropriate demonstrations of appreciation.

● ▲ ●

The commencement concert and exercises of the American Conservatory will take place on Friday, June 14, at 3 p. m. Under the direction of Miss Lumm the dramatic department of this conservatory will hold its closing entertainment at Steinway Hall on the evening of June 6, when a comprehensive program will be presented, organ and harp solos serving as attractive preludes to the plays.

● ▲ ●

A studio musicale has been arranged by Miss Emma E. Clark to take place in the Fine Arts Building on June 8.

● ▲ ●

Errico Sansone gave a violin recital in the Auditorium Assembly Hall on the evening of May 20, with Miss Elsbeth Korner as assisting artist. The program consisted of selections by Tartini, Bach, Haydn, Vieuxtemps and Sansone.

● ▲ ●

It is announced that the production of the Pixley and Luder's new musical comedy, "King Dodo," at the Studebaker Hall, Fine Arts Building, next Monday night will

be one of the most important events of the summer theatrical season in this city. The entire company is here, including Lillian Green, Celeste Wynne, William Norris, George W. Callahan, Gertrude Quinlan, Maude Lambert, Mire Delametta, William Pruette, Arthur Wooley, Charles W. Meyer and others. On Decoration Day there will be a matinee performance.

HILDEGARD HOFFMANN SINGS IN TROY.

MISS HILDEGARD HOFFMANN received the following tributes after singing in Troy, N. Y.:

Miss Hildegard Hoffmann has a wonderfully sweet voice of big range. One could see the remarkable control she has over her voice and its high cultivation in her first solo, a scene and aria from the opera "Der Freischütz." * * * The next number by the club was composed of four selections from the oratorio "Elijah": (a) "Lift Thine Eyes," (b) "He Watching Over Israel," (c) "Hear Ye, Israel," (d) "Be Not Afraid." The club was assisted by Miss Hoffmann. Exceptionally good work was done in this number, and the audience showed its appreciation by unwonted applause. * * * Miss Hoffmann was then heard in a double number: (a) "An Irish Folksong," (b) "In the Merry Blossom Time." In these solos her voice showed to the best advantage, and she was given unstinted applause. * * * The program closed with the "Inflammatus" ("Stabat Mater"), by Rossini. Miss Hoffmann, assisted by the club. In this piece Miss Hoffmann excelled herself, her voice rising clear and high above the chorus, organ and orchestra, reaching the high notes true and with apparent ease.—Evening Standard, Troy, N. Y.

Miss Hoffmann's soprano voice proved very pleasing, and the Choral Club found in her a strong ally.—Evening Record, Troy, N. Y.

Miss Hildegard Hoffmann adds to a soprano voice of lovely quality an attractive manner.—Daily Times, Troy, N. Y., March 12.

Miss Hoffmann has a soprano voice of fine timbre, and she sings always as if she knew her work. Her efforts last night well merited the applause accorded her.—Daily Press, Troy, N. Y.

Miss Hildegard Hoffmann has a fine soprano voice. She created a most favorable impression, and each of her numbers was given hearty approbation by the audience. Especially pleasing was her rendering of "An Irish Folksong," by Arthur Foote, while in her solo part of the selections from "Elijah" the dramatic intensity of feeling that characterized her singing marked her an artist of more than ordinary merit.—Record, Troy, N. Y.

Miss Hoffmann has agreed to stay in her present position as soprano soloist in Rev. Dr. Meredith's church, corner Tompkins avenue and McDonough street, Brooklyn. This will be her third year of service in that church, where she feels very much at home, receiving constantly repeated proofs of appreciation and admiration, showing her in a most gratifying manner in what high regard she is held, both professionally and personally, by the members of her church.

PRESENTATION TO MME. DE WIENZKOWSKA.

ON the closing day of Mme. De Wienzowska's Monday repertory and interpretation class at Carnegie Hall she had a pleasant surprise. Speaking in the name of the class, one of the pupils made an address expressing the appreciation and gratitude of the members to Madame De Wienzowska, and presented her with a handsome bronze vase.

Several of madame's pupils have met with much success in recitals lately. William Bauer, who has been a most earnest student, is engaged to tour through the United States as piano soloist with Miss Leonora Jackson.

Ida Mampel, a child pianist, played with very much success at the entertainment given by the Little Mothers' Aid Association at the Bijou Theatre. Madame De Wienzowska has every reason to be satisfied with her season, and numerous applications are already being received by her for the next one.

HOFMANN TO RETURN TO AMERICA.—Loudon G. Charlton announces that Emil Hofmann, the baritone who made some notable appearances in America last winter, will return to this country in the early fall for the season 1901-2. Mr. Hofmann sailed for Europe in April to resume, for the summer, his operatic work in Saxony, and to fill engagements for oratorio at Bad Elster and Leipzig, and for song recitals at Dresden and Berlin. His first bookings on this side begin in October. Mr. Hofmann is distinguished for his lieder interpretations as well as for his oratorio work.

MARINER'S THIRD MAY RECITAL.

ONE of the most interesting and enjoyable recitals the Mariner piano pupils have given occurred on Tuesday evening, May 21, at the Virgil Piano School, Recital Hall, 29 West Fifteenth street, the audience taxing its capacity to the utmost. Mr. Mariner interested all in the children by giving a concise account of each, their age, the amount of time devoted to practice and results obtained in one winter's work.

Arthur Beaupré, twelve years of age, from Bangor, Me., has, besides a well formed technic, a repertory of some sixteen compositions, all thoroughly memorized.

He opened the recital program with the Beethoven Sonata, op. 14, No. 2, playing the three movements in an artistic manner creditable to a player of twice his age and experience. Most remarkable was the amount of mental control shown through all his work during the evening. Great improvement in this particular could be noticed over previous efforts in public playing when he has appeared at the regular weekly school recitals. Throughout the evening the same characteristics attended all his numbers, of which he played eight, with two encore pieces additional. Indications of good results to come from a naturally endowed nature, both emotional and temperamental, were evident in every number played.

Particularly enjoyable were the three Grieg numbers, "Lonely Wanderer," "Little Birds" and "Butterflies," each a charming tone picture in itself, yet not a bit alike, all showing great care on the part of little Beaupré and teacher. A Bach piece played for an encore was well done and should have been on the program.

Margaret Davis, a little girl of eleven years, also played at this recital. She has been heard before at the May recitals and always gives enjoyment to her friends. Margaret practices on an average some forty-five minutes a day and takes but one lesson per week. She has already a repertory of twenty-five pieces, all memorized, and plays with the assurance of an artist. Her work is intellectual for so young a child, and yet most musical. At this recital she played two numbers, the first a Barcarolle, by Hoffman, and Intermezzo, by Gautier. The second number included an Allegro by Jungman and four Schumann selections, "Hunting Song," "Happy Farmer," "Folksong" and "May, Lovely May." Special mention must be made of these last, for Miss Margaret showed rare perceptibility in her reading of these Schumann numbers, playing with feeling and bringing out plainly all the various voices.

Alfred Francis Cross, who closed the program with a Prelude, Gavotte and Musette, by Pabst; Rondo in A, by Haydn, and the "Rigaudon" from the Holberg Suite, by Grieg, is a young man of ability that any teacher might be proud to enroll as a pupil. Surely his work at this recital evinced plainly his capabilities as a student, particularly when it is known that Mr. Cross began at the very beginning of Virgil training with Mr. Mariner only about December 1, 1900. Since then he has developed a technic suitable for present needs, at least, and has memorized a repertory numbering twelve selections.

ANTON KASPAR THE SOLOIST.—Anton Kaspar was the principal soloist at the Georgetown Orchestra concert, which was given in Washington, May 25. He has recently returned from a successful Southern tour, and his reception in Washington was extremely gratifying. Mr. Kaspar, who was also the concertmaster of the orchestra, played the Vieuxtemps D minor Concerto for violin and orchestra with splendid effect, and was enthusiastically encoored by the large audience. Mr. Kaspar will soon start for Europe, where he will be heard during the summer, returning to this country in the fall, when he will be at liberty to fill concert engagements.

MORE SUCCESSFUL MONTEFIORE PUPILS.—Miss Isabelle Anderson charmed the audience at the annual concert of the Stoddard Choral Society with her artistic singing and sympathetic contralto voice. Miss Mattie T. Smith, a little girl with a big florid soprano voice, was greeted with a burst of applause after her singing of Randegger's "Save Me, O God!" at the concert of the Reformed Church, Nutley, N. J. The above mentioned young artists are pupils of Miss Montefiore.

GODOWSKY.

Under the Management of HERMANN WOLFF, Flottwell Strasse, 1 BERLIN, W., Germany.

Manager for England and Dependencies: HUGO GOERLITZ, 119 New Bond Street, LONDON, England.

Engaged by the London Philharmonic Orchestra for June 20th. Recitals in London, St. James' Hall, May 31st and June 12th.

THE BETHLEHEM BACH FESTIVAL.

THE great three days' Bach Festival at Bethlehem, Pa., came to a close on Saturday evening, May 25, with the reading of the Mass in B minor. During the second and third days the auditorium of the Moravian Church was crowded to the doors, and a multitude that did not seek or could not gain admittance lined the terraces outside. Among the audience were musical celebrities from all over the country. Many visitors were present from New York, Philadelphia and other large cities, but the main support of this unique musical venture came from the music loving people of Bethlehem. The festival was not projected for the purpose of making money. It was the natural expression of artistic impulses, nurtured under the enthusiastic leadership of Mr. Wolle. The town, it is true, has a distinguished history of choral activity covering more than a century and a half. It furnished the soil and the environment in which a man with Mr. Wolle's musicianly qualities and genius for organizing could produce such a remarkable band of amateur singers as the Bach Choir. Since it was the modest aim of the promoters of the festival to make it pay expenses, its assured financial success is a matter for congratulation, in view of future undertakings of this kind.

Practically the whole week, beginning May 20, was given up to Bach. The public was freely admitted to the final rehearsals, which occupied three days. It afforded the audience an opportunity to familiarize itself with the chorales, in the singing of which the people participated during the festival sessions. There were six of these—two each day. The "Christmas" oratorio came first. At 3:30 o'clock on Thursday afternoon the strains of the trombones floated out from the belfry of the Moravian Church announcing the first session, which began promptly at 4 o'clock. Every subsequent session was similarly announced.

The choir consisted of 110 members, supported by an orchestra of sixty pieces. An auxiliary choir of 100 boys sang the "Cantus Firmus" in the opening chorus of the "St. Matthew Passion." This choir also assisted in the singing of the chorales both in the oratorio and in the "Passion." All the instruments called for in Bach's orchestral score were employed. The obsolete ones, excepting two oboi d'amore, secured through the kindness of Frank Damosch, were replaced by their modern equivalents. The violin obligatos were played by Andre Verdier, and Mr. Hennig took care of the violoncello solos. The bulk of the orchestral forces came from Bethlehem and neighboring towns.

Throughout the festival the choral singing was the luminous feature of the occasion. At the end of the second day the musical critic of a metropolitan daily wrote: "It is now perfectly clear that in his choir Mr. Wolle has a phenomenal body of singers, the equal of any chorus anywhere, and surpassing most choral societies in grasp and execution." The fine training to which the choir had been subjected showed to especial advantage in the instantaneousness with which it gave some of the ejaculatory outbursts in the "Passion." Speaking of the reading of the opening chorus of the "Passion," Mr. Krehbiel, critic for the New York Tribune, writes: "It is doubtful whether any previous performance in America was comparable with it—certainly none that I have heard." But the choir did its finest work in the rendition of the Mass. The singers were so letter perfect that they could keep their eyes on the conductor. The instant attack, accuracy of intonation, but above all the vigor and verve which they combined with careful attention to phrasing, was absolute proof of their familiarity with the music. Some of the climaxes came like a thunderclap, and people listened to the performances with something akin to rapture. Applause seemed inharmonious with the solemnity of the festival sessions, and the audiences preserved a dignified silence throughout the sessions, though at times the beauty and intensity of

the climaxes threatened to break down this feeling of reserve.

But at the end of the last performance, during a quiet floral demonstration of the choristers' regard for their conductor, the vast assemblage, unable to suppress its feelings of appreciation, broke into tumultuous applause. Certainly Mr. Wolle has won a great personal success apart from the fine qualities of leadership which he has shown in the organization and management of his musical forces. Among his main supporters are Mrs. W. E. Doster, corresponding secretary of the organization; R. R. Hilman, president, and M. J. Shimer, treasurer.

It would lead me too far to discuss the merits of the soloists. They were the following: In the "Passion," Mrs. Mary Hissem De Moss, Miss Lucy A. Brickenstein and Master Earl Heimpel, sopranos; Gertrude M. Stein, contralto; Evan Williams, tenor; Joseph S. Baernstein, bass. In the "St. Matthew Passion," Mrs. Marie Zimmerman, soprano; G. M. Stein, contralto; Elison van Hoose, tenor; Henri G. Scott and Ericsson Bushnell, basses. In the Mass, Miss Sara Anderson, soprano; Miss Stein, Nicholas Douty, tenor, and Arthur Beresford, bass.

WILLIAM F. BADE, PH. D.

S. G. PRATT'S PUPILS' CONCERT.

THE pupils of the West End Private School of Piano Playing, of which S. G. Pratt is principal, gave their annual concert at Knabe Hall, Monday evening, the 20th inst., with the following well chosen and attractive program:

Symphony No. 4 (first movement).....	Schumann
(Two pianos, eight hands).	
Misses Lulu Eggleston, Nellie E. Andrews, Mrs. E. B. Southwick and Master Ernest L. Thibault.	
Prelude and Fugue in C sharp major.....	Bach
Mrs. E. B. Southwick.	
Concerto No. 3, op. 37.....	Beethoven
Miss Nellie E. Andrews.	
Orchestral part on second piano, S. G. Pratt.	
Vocal selection, Hearts and Flowers.....	Tobani
Mrs. Charles S. Lippincott.	
Italian Symphony (first movement).....	Mendelssohn
(Two pianos, eight hands).	
Misses Regina Sicher, Anna Strothman, Mrs. E. B. Southwick and Ernest L. Thibault.	
Sonata, op. 2, No. 3 (last movement).....	Beethoven
Nocturne in D flat, op. 27, No. 2.....	Chopin
Polonaise in A flat, op. 53.....	Chopin
Ernest L. Thibault.	
(William Childs, Jr., free scholarship.)	
Vocal selection, Rose Songs.....	Jessie L. Gaynor
Mrs. Charles S. Lippincott.	
Concertstück (last movement).....	Von Weber
Etude, op. 25, No. 11, in A minor.....	Chopin
Rhapsody Hongroise, No. 2.....	Liszt
Miss Lulu Eggleston.	
*Orchestral part on second piano, S. G. Pratt.	

Mrs. Southwick performed the difficult Bach Prelude and Fugue with a crisp and firm touch, and with a fine perception of the composer's evident intention to be happy and frolicsome for once, as well as learned and profound. The brilliancy of the Prelude was given with an ease and force that proved the player's technical finish, and the themes in the Fugue were brought out with a distinctness and variety of tone color delightful as well as rare.

Miss Nellie E. Andrews, the talented daughter of the organist of the Church of the Divine Paternity, played the first movement of Beethoven's Concerto No. 3 in C minor, and created a decided sensation by the elegance and ease with which she executed the difficult passages and the excellent singing touch displayed in the melodious themes. It was her first public appearance.

Master Thibault, the holder of the William Childs, Jr., free scholarship, showed in his performance most gratifying progress. His Beethoven selection was given with force and vivacity, clearness and delicacy, showing a wonderful facility and artistic temperament, while the Nocturne in D flat was sung with a clinging touch and tenderness most

appropriate. It was, however, in the Polonaise that the boy (for he is barely sixteen years of age) produced a profound impression, for it was played with a fire and power, as well as brilliancy and endurance (in the octave passages), that awakened enthusiastic applause.

The event of the program, however, was in the remarkable performance of Miss Lulu Eggleston (a girl of but seventeen years of age), who has been studying with Mr. Pratt for three seasons. Her selections were given with tremendous power and almost faultless technic, with dramatic force and intensity, especially the enormously difficult Chopin Etude. The performance of the study alone was an evidence of great progress and artistic proficiency as well as strength and endurance; but the moody Rhapsody of Liszt, which followed, furnished additional proof of artistic feeling in the fine tone shading, sustained singing melody, as well as the vivacious and difficult closing part. The young miss proved herself a talented and promising artist, reflecting great credit upon her teacher, whose careful guidance and painstaking efforts were plainly apparent in many little details of her performance. This was equally true of all who participated, and Mr. Pratt is to be congratulated upon his undoubted success as a teacher.

An interesting feature of the program was the two selections for four performers on two pianos. Both were well done, and were made additionally effective by Mr. Pratt furnishing an organ part which gave considerable orchestral tone coloring to the numbers.

Items of Interest About Gregory Hast.

Gregory Hast, the celebrated English tenor, whom Loudon G. Charlton will introduce to American audiences this coming season, began his musical career as boy soloist at St. Peter's Church, Vauxhall. There he received his early musical training under Alfred Ayre, the popular organist. Later he studied oratorio with the veteran tenor Sims Reeves. Since the retirement of Edward Lloyd, Mr. Hast has filled the place of principal tenor at the London Ballad Concerts.

Here is a recent English press notice, that speaks for itself in no uncertain terms: "Emphatically, among the gems of the concert must be placed the contributions of Gregory Hast. * * * His art is of a most delicate order. His minute finish is remarkable, but it has never a vestige of the artificial. It is always solely employed as a means to an end—as a means of revealing the subtle beauties of a composition, and of giving appropriate expression to the feeling and the poetry of the music. Mr. Hast is one of those singers whose first aim is to get at the very heart of the words as well as the music of a song. He treats the verse as an elocutionist would, and the music not as the dominating partner, but as an integral part of the work as a whole—as a sensitively beautiful means of expression. To this end he unites with his polished vocalization an unstrained clearness of enunciation that scores of singers would do well to imitate."

MRS. BOICE TRAINED THE CHORUS.—The following letter explains the valuable work of Mrs. Henry Smock Boice, for which she did not receive credit in THE MUSICAL COURIER:

Editors The Musical Courier:

Allow me to thank you for attendance at and appreciative report on my Adelphi concert in current number. Your correspondent overlooked the name of Mrs. Henry Smock Boice, to whom the credit is due for preparing all the vocal work, including the choruses, which I rehearsed but twice before the concert. I should be glad to have your readers know who deserved a large part of the praise you were kind enough to think our efforts deserved, for all the singers were her pupils. Yours truly,

HENRY G. HANCRETT.

New York, May 23, 1901.

LEO SCHULZ.—Leo Schulz, the cellist, will sail for Europe to-day (May 29). He will remain abroad four months, and then return to his duties here in New York.



CHARLOTTE

MACONDA

America's Greatest Coloratura Soprano.

Oratorios, Concerts, Recitals, Festivals.

Sole Management:

LOUDON G. CHARLTON,

Carnegie Hall, NEW YORK.

JESSICA DE WOLF.

AMONG the few dramatic sopranos now before the public the subject of this sketch, who is "native here and to the manner born," holds an enviable position. She is a lyric artist of unquestioned talents, and it is pleasing to chronicle the really brilliant successes she has achieved since making her debut. Nature and art combine to constitute her a most captivating singer. She is endowed with a lovely voice, which has been judiciously cultivated under the guidance of distinguished voice builders. Her musical intelligence is of the highest order, and she is blessed with the artist temperament.

Mrs. De Wolf, who is a native of St. Paul, Minn., received her musical education abroad. She spent several years in London, and later resided in Berlin, studying assiduously with the most famous teachers there. After completing her studies and making several successful appearances in concerts in Berlin, Mrs. De Wolf returned to the United States, and at once entered upon her professional career. From the beginning she was successful, her uncommonly good voice and her unexceptionable method of using it winning quick recognition and bringing her more engagements than she could accept. Her life has been a busy one, for her services have been in constant demand.

The season just closed was the most successful one she has yet enjoyed, and next season promises to be still busier. She has given a great many private drawing room recitals and has sung much in oratorio. Her repertory in oratorio is large. She sings the soprano part in the following works: "Judas Maccabeus," Handel; "The Messiah," Handel; "Elijah," Mendelssohn; "St. Paul," Mendelssohn; "Passion of St. Matthew," Bach; "The Creation," Haydn; "The Seasons," Haydn; "The Redemption," Gounod, and "The Mount of Olives," Beethoven.

Here are some of her press notices:

The delightful impression created by Mrs. De Wolfe on her appearance with the club last year was happily sustained by her singing Wednesday evening. The charm of Mrs. De Wolfe's voice is its natural singing quality, and the purity of the upper register. In all her work she was the true musician—the intelligent artist. As the Widow in the duet with Elijah, she sang with much sympathy, but it was "Hear Ye, Israel!" which touched the listeners most, the sweetness and delicacy of Mendelssohn's harmonies ringing with a becoming spirit and discriminate phrasing.—Boston Globe.

The artist for the occasion was Mrs. Jessica De Wolf, of St. Paul, Minn., a soprano of the highest attainments and a large oratorio and concert experience, her recent engagements having been with the Thomas Orchestra. Mrs. De Wolf gave a program of varied songs with a musician's style and interpretation that seemed faultless. Her voice is one of surpassing richness and brilliancy of tone, clear and full throughout its range. Her method is admirable, and she sings with a style highly gratifying to the most critical listener.—St. Paul Sunday Courier.

It fell to the other soloist of the evening, Mrs. Jessica De Wolf, of St. Paul, to awaken the greatest measures of enthusiasm by her soprano numbers. Mrs. De Wolf is a great favorite in St. Paul, where she is frequently the soloist at the leading concerts, and recently sang with the Thomas Orchestra; but she has been heard very little in Minneapolis. She has a beautiful voice, carefully cultivated, which she uses with most artistic effect. Her voice is used to seemingly equal advantage in brilliant dramatic music and in sweet and delicate strains vibrant with feeling. Her Wagner aria was given a fine and forceful rendering, but the second number, a group of songs, was finer. This included "My Heart at Thy Sweet Voice," which was sung with rare feeling and expression. The piquancy of Dvorák's "Gypsy Song" was delightful, and Ardit's "Se Saran Rose" has never been sung in Minneapolis with more dash and spirit than by Mrs. De Wolf. The heaviest demands made upon Mrs. De Wolf were in the motet by Gounod, "Gallia," which was the principal vocal number of the evening. This was also the most creditable performance of the Philharmonic chorus, and formed a splendid climax that awakened great enthusiasm. Mrs. De Wolf's clear, dramatic tones swelled above the strong volume of the chorus with almost startling clearness and effect. The work is itself a strong and admirable thing, and it was worthily interpreted under the direction of Willard Patten. The earlier numbers of the club, while pleasing and rendered with care and good effect, were less

striking. They were the Bridal Chorus from "The Rose Maiden," by Cowen, and "Tell Her I Love Her So," by Housley.—Minneapolis Times.

Mrs. Jessica De Wolf, of St. Paul, shared the soloists' honors with Miss Jackson, and surprised even her most enthusiastic friends by her dramatic singing. Mrs. De Wolf's voice is of no ordinary quality, but has character and individuality that make it very telling. She sings with most artistic finish and with deep musical feeling. She has her voice under excellent control, and while capable of doing the brilliant and dramatic works her pianissimos are beautifully sweet and mellow, without any of the strained or pinched effect. "My Heart at Thy Sweet Voice," though heard innumerable times, gained new beauties by her interpretation. "Gypsy Song," by Dvorák, an odd little conceit, and most difficult to sing, was sung with beautiful expression, and Ardit's "Le Saran Rose" was sung with a brilliancy and abandon that won her the warmest of encores and bravos from the audience. For encore she sang "The Last Rose of Summer" with most exquisite pianissimo tones and tender feeling. She also sang a Wagner aria, "Dich Theure Halle," with good effect.—St. Paul Pioneer-Press.

Mrs. De Wolf sang in such a manner, with such distinction and nobility of voice and style that what has been said of her before must be resaid, and differently. Her positive degrees of good were at their superlative best last evening. There was brilliancy and luscious warmth, power and tenderness, dramatic intensity of tone and marvelous growth in sostenuto. Each song was instinct with meaning; they were dramatic episodes, complete and rounded, each with its own peculiar atmosphere. The group of songs was a severe test, for they required the passionate glow of Delilah, the strange mystery of the "Waldteufel" legend, the tender plaint of the Dvorák gypsy lied and the witchery of the Cadiz maidens. There was no inequality, no inadequacy. There was that commanding intellect and temperament which raised the art of song to supreme heights.

The soprano work with the chorus was admirably developed, Mrs. De Wolf's voice, by its telling quality, its superior carrying power, being always in evidence, with not the slightest forcing or the hint of audacious desire to separate the solo voice from the bed of choral voices.—St. Paul Gazette.

WHOSE PUPIL IS SHE?

WHEN pupils change teachers there is bound to be trouble. It is difficult for anyone not directly concerned to advise in the matter. However, we cheerfully publish Mr. Bendheim's letter, as we are ever ready to do in the case of all respectful communications:

Editors The Musical Courier:

THE MUSICAL COURIER of May 15 contains a glowing tribute to Miss Zetti Kennedy's voice, which is at once pleasing and displeasing to one who was her sole instructor until a year ago. According to the report in your paper, Miss Kennedy sang the "Mad Scene" from "Lucia" as Miss Thursby's pupil at her closing musicale. March 16, 1892, Miss Kennedy took her first lesson from me. June 3, 1897, she sang the "Mad Scene" from "Lucia" for the first time in public, and since that time she has rendered it with great success on more important occasions.

Eugene Weiner, who played the flute obligato on several of the events referred to, having first heard Miss Kennedy sing in my studio, engaged her about five years ago as soloist for the New York Philharmonic Club. Again notices in THE MUSICAL COURIER and elsewhere during the past four years are in evidence as to who Miss Kennedy's instructor really was.

Distinguished as Miss Thursby is, it seems unfair for her to claim title to the success of an already successful singer, which rightfully belongs elsewhere.

Very truly yours,

MAX BENDHEIM.

New York, May 21, 1901.

H. W. GREENE HONORED.—At the March meeting of the Beta Chapter of the Sinfonia, at Philadelphia, Herbert W. Greene was unanimously elected as an honorary member. Both the society and Mr. Greene are to be congratulated. Musical honors bestowed by musicians count for something in these days when Mus. D.'s can be had from the colleges for the asking.

CLOSING BURMEISTER PUPILS' RECITAL.

RICHARD BURMEISTER gave his closing pupils' recital Saturday morning at his residence, 604 Park avenue. Excellent work has been done this season. In all Mr. Burmeister has given four pupils' recitals, presenting at each advanced as well as pupils in the other stages of development. The program for the closing recital follows:

Rondo Brillante in E flat major.....	Weber
Miss Elsa Behrens.....	
Impromptu in A flat major.....	Schubert
Miss Nancy Ashton.....	
Romance in E flat major.....	Rubinstein
Miss Edith Hatcher.....	
Introduction e Allegro Scherzoso.....	Raff
Miss Eunice Evans.....	
Concerto in A minor.....	Schumann
(With accompaniment of a second piano.)	
Miss Augusta Hausknecht.....	
Minuetto à l'Antique.....	Janke
Gavotte à l'Antique.....	Janke
The composer.....	
Perpetuum Mobile.....	Weber
Victoria Bosheo.....	
Concerto in E flat major.....	Liszt
(With accompaniment of a second piano.)	
George Falkenstein.....	

The Schumann Concerto played by Miss Augusta Hausknecht last Saturday was played at the second recital by another pupil. The fact that Burmeister pupils are privileged to play an entire concerto at a pupils' recital is a distinction of which they may well feel proud. Mr. Falkenstein, who played the Liszt Concerto in E flat major, is one of Mr. Burmeister's "star" pupils. He is a brilliant performer. Mr. Burmeister played the accompaniments for both concertos. To-morrow Mr. Burmeister, accompanied by Mrs. Burmeister, will sail for Europe. Burmeister returns to New York in time to resume his classes on September 4.

HARRY J. FELLOWS.—Harry J. Fellows, the St. Louis tenor, sang recently at a concert given at Des Moines, Ia., under the direction of Grant Hadley. The singer scored an emphatic success, singing solos in Whitney Coombs' "Vision of St. John," and Liza Lehmann's "Daisy Chain." Mr. Fellows also sang at the saengerfests given at Macon and Moberly, Mo., under the direction of Johannes Goetz. A curious thing happened to Mr. Fellows this month. The artist received an offer for a song recital in Springfield, Mo., but before he could answer the letter the epistle vanished from his studio. As Mr. Fellows could not recall the name of the writer of the letter he has been unable to send an explanation of his dilemma to those who wished to engage him for the recital.

A THURSBY MUSICAL.—Miss Emma Thursby went to Bergen, Norway, twenty years ago and gave a concert to start the fund for the statue of Ole Bull. The statue, as announced in THE MUSICAL COURIER, was unveiled on May 17, 1901, and on the same day Miss Thursby gave a musicale in honor of the event at her Gramercy park studio. Miss Thursby sang a song by Ole Bull and songs by other Scandinavian composers. Miss Marie Schade, the Danish pianist, played. Ole Speaks, basso, sang a number of his own songs. Pupils of Miss Thursby also sang.

JOSEF HOFMANN.—Henry Wolfsohn, who will manage the tour of Josef Hofmann in this country during the coming season, has arranged with the Philharmonic Society for Hofmann to be their soloist at the opening concerts of their society in Carnegie Hall, on Friday and Saturday, November 15 and 16. This will be Hofmann's first appearance next season.

ACCOMPANIST.

F. W. RIESBERG.

INSTRUCTION.

Piano, Organ, Harmony.

With THE MUSICAL COURIER.

Organist Roseville Avenue Presbyterian Church, Newark.

Secretary-Treasurer New York State M. T. A.

Residence-Studio: 954 Eighth Ave., cor. 56th St., NEW YORK.

TELEPHONE: 423 COLUMBUS.

OSCAR SAENGER,

Vocal Instruction.

Teacher of Josephine S. Jacoby, Contralto; Elizabeth D. Leonard, Contralto; Madame de Pasquali, Soprano; Sara Anderson, Soprano; Hildegard Hoffmann, Soprano; E. Léon Rains, Basso; Joseph S. Baernstein, Basso; John I. Young, Tenor, and other prominent singers now before the public.

Studio: 51 EAST 64th STREET, NEW YORK.

Mme. VON KLENNER, Garcia Representative,

WILL OPEN A

Special Summer School at Lake Chautauqua, N. Y.,

THIS SUMMER.

FOR PARTICULARS

Address 40 STUYVESANT STREET, NEW YORK.

Second Avenue and 10th Street.

PARIS EXPOSITION, 1900.

Only Honorable Mention or Distinction of Any Vocal Instructor.

VAN YORX Tenor,
6 E. 17 St.,
NEW YORK.

Under Management of WOLFSOHN MUSICAL BUREAU, 131 East 17th St., NEW YORK CITY.

THE MUSICAL COURIER.

PUBLISHED EVERY WEDNESDAY

—BY THE—

MUSICAL COURIER COMPANY.

(Incorporated under the laws of the State of New York.)

St. James Building, Broadway and 26th St., New York.

TELEPHONE: 1720 Madison Square.

Cable Address: "Pegujar," New York.

ESTABLISHED JANUARY, 1880.

No. 1105.

MARC A. BLUMENBERG - - - EDITOR-IN-CHIEF.

NEW YORK, WEDNESDAY, MAY 29, 1901.

LONDON, ENGLAND—

Hotel Cecil, Mr. Montague Chester, General European Representative.

BERLIN, GERMANY (Branch Office)—

Linkstrasse, 17 W., is in charge of Mr. Otto Floorsheim. Single copies for sale at the music store of Ed. Bote & G. Beck, Leipzigerstrasse 29, W.

DRESDEN—

Anna Ingman, Franklinstrasse 20.

LEIPZIG—

Hotel Hentschel, Mr. Alvin Kranich in charge.

PARIS, FRANCE—

Conducted from London Office. Single copies for sale at Brentano's, 37 Avenue de l'Opera; 37 Rue Marbeuf; Gallimard Library, 224 Rue de Rivoli; Shakespeare Library, 75 Avenue des Champs Elysees, Boulevard Kiosks.

VIENNA—

Edwin Stewart, correspondent.

ITALY—

5 Via Rondinelli, Florence, Italy, Mr. Joseph Smith in charge.

CANADIAN OFFICE—

In charge of Miss May Hamilton. Address Main Office, New York City.

CHICAGO OFFICE—

Fine Arts Building, Michigan Boulevard, C. A. Daniell in charge.

ST. LOUIS—

Nellie Allen-Hessenbruch, correspondent.

MILWAUKEE—

Controlled by Chicago Office.

INDIANAPOLIS—

Controlled by Chicago Office.

CINCINNATI OFFICE—

J. A. Homan in charge.

BOSTON OFFICE—

17 Beacon Street.

BROOKLYN OFFICE—

Hotel St. George, Clark, corner Henry Street.

BUFFALO OFFICE—

Mrs. Nellie M. Gould, 428 Ashland Avenue.

WASHINGTON OFFICE—

616 Twelfth Street, N. W., Berenice Thompson in charge.

SUBSCRIPTIONS:

Invariably in advance, including postage.

Single copies, Ten Cents.

United States,	\$5.00
Great Britain, . . £1 5s.	Austria, . . . 15 fl.
France, . . . 31.25 fr.	Italy, . . . 31.25 fr.
Germany, . . . 25 m.	Russia, . . . 12 r.

SPENCER T. DRIGGS - - - BUSINESS MANAGER

RATES FOR ADVERTISING.

PER INCH ON ADVERTISING PAGES.

Three Months.....	\$25.00	Nine Months.....	\$75.00
Six Months.....	\$50.00	Twelve Months.....	100.00

ON READING PAGES.

One inch, 3 months.....	\$75.00
One inch, 6 months.....	125.00
One inch, 1 year.....	200.00

Special rates for preferred positions.

One page, one insertion.....	\$300.00
One-half page, one insertion.....	175.00
One Column.....	100.00

All remittances for subscriptions or advertising must be made by check, draft or money order, payable to THE MUSICAL COURIER Company.

Advertisements for the current week must be handed in by a P. M. on Monday.

All changes in advertisements must reach this office by Friday 5 P. M. preceding the issue in which changes are to take effect.

American News Company, New York, General Distributing Agents.
Western News Company, Chicago, Western Distributing Agents.

THE MUSICAL COURIER EXTRA.

Published Every Saturday During the Year.

GREATEST ADVERTISING MEDIUM FOR ALL MUSIC PUBLISHERS AND MANUFACTURERS AND IMPORTERS OF MUSICAL INSTRUMENTS OR PARTS THEREOF. ALSO SPECIALLY DEVOTED TO POPULAR MUSIC AND VAUDEVILLE.

For Particulars apply to "Saturday Extra Department."

SO there are 200,000 pianos in Chicago! Why that isn't half enough. When every family there owns an instrument, then will it be time for rejoicing—or sorrow. This is a typographical error. It should read 400,000.

THAT little boy who was taken into custody while singing his father's compositions unwittingly furnished some balladmonger with the title of a new ditty: "I am singing the songs my father wrote," said the boy.

PARIS has also made the discovery that music and anesthetics go very well together. This is old to New York. Few dental establishments where laughing gas is administered are without music boxes to salute the sufferer as he is wafted back to consciousness.

PARIS is at last beginning to rebel at dinner music. The *Herald* last Sunday relates of the grumbling in the French capital. It is hinted that the cuisine is deteriorating, for people with their ears deafened by noisy Tsigane bands no longer taste what they eat. That there is a strong interrelation of the senses everyone knows; here in New York one despairs of getting an artistic dinner where there is so much bad music.

SAID a public "healer" of international notoriety: "Madame Calvé was one whom I rescued from inanimate lethargic conversation. I saw her cry bitterly because of her inability to sing or act. After three weeks of my attention she began singing at a salary of \$1,900 a night."

This gentleman ought to be in great demand among foreign and home singers. Even if Calvé did not receive \$1,900 a night, his story is none the less of interest. Only one sentence of it gives us pause—that the French singer should cry because of her inability to sing or act. We doubt if she has ever doubted her ability to do anything, to sing Isolde if she be so inclined.

LAST week we announced the formation of the Philadelphia Orchestra, which was organized May 17. Twenty thousand dollars per annum was subscribed toward a guarantee fund for a term of years. There will be weekly concerts on Saturday evenings, preceded by a public rehearsal Friday afternoon. We congratulate Philadelphia on securing what New York has been after for years—a permanent orchestra. Here is a list of the officers elected for the forthcoming season:

President—Alexander Van Rensselaer.

Vice-president—F. T. Sully Darley.

Secretary—John H. Ingham.

Treasurer—Henry Whelen, Jr.

Board of directors—A. J. Cassatt, John H. Converse, Eckley B. Cox, Jr.; F. T. Sully Darley, W. L. Elkins, Miss Mary K. Gibson, Mrs. A. C. Harrison, John H. Ingham, Oliver B. Judson, Dr. Edward I. Keffer, Oscar A. Knipe, Hartman Kuhn, Edward G. McCollin, Thomas McKean, Clement B. Newbold, James W. Paul, Mrs. F. H. Rosengarten, Edgar Scott, Simon A. Stern, Miss Anne Thomson, A. Van Rensselaer, Henry Whelen, Jr., and P. A. B. Widener.

Executive committee—John H. Ingham, Oliver B. Judson, Dr. Edw. I. Keffer, Oscar A. Knipe, Edward G. McCollin, Henry Whelen, Jr., and A. Van Rensselaer.

THE London *Daily News* has this to say on the new German Copyright bill:

"The new German Copyright bill, limiting the term of copyright to thirty years, has now passed the Reichstag, and if it becomes law it is likely to have more far-reaching consequences than seem to be generally supposed. For by the Order in Council of November 28, 1887, which gave effect to the Berne Convention, the author (or composer)

"shall not have any greater right or longer term of copyright than that which he enjoys in the country in which the work is first produced." This would apparently have the effect of at once setting free to all who chose to produce them 'Die Meistersinger,' 'Tristan und Isolde,' 'Das Rheingold' and 'Die Walküre'; while 'Siegfried' and 'Götterdämmerung' would fall into the public domain six years hence, and 'Parsifal' at the end of 1912."

A CABLEGRAM to the *Times* reports the following good news:

LONDON, May 24.—The full score of Purcell's "Fairy Queen," which had been missing for 200 years, has been discovered in the library of the Royal Academy of Music. It was among a pile of manuscripts bequeathed to the academy by R. J. Stevens in 1837.

"The Fairy Queen" was regarded in Henry Purcell's lifetime as one of the finest of his works. It was an opera, an adaptation of Shakespeare's "Midsummer Night's Dream," and was composed in 1691.

The Sacred Harmonic Society possesses nearly the whole of the manuscript of the fourth act of "The Fairy Queen," and various songs from the opera, which were printed in the composer's lifetime, are also extant. The rest of the work was, it was supposed, irretrievably lost. The score was lost in or before the year 1700, in October of which year the patentees of the theatre at which the opera was produced offered a reward of £20 for the recovery of the manuscript or a copy of it.

Some of the songs from "The Fairy Queen," notably "If Love's a Sweet Passion," remained popular until very recently. Purcell was born about 1658 and died in 1695.

THE pipers in the case of the Samuel Wood bequest seems to have been the lawyers—according to the *World* last week. In 1878 old Samuel Wood died bequeathing \$1,000,000 to found a college of music in New York, said institution to

PAYING THE PIPERS.

be called "The Wood College of Music." This was a pet scheme for years of old Wood, who was therefore called eccentric because he did not leave his money for the propagation of queer religions by missionary looters among the Chinese and other benighted barbarians. Mr. Wood thought otherwise, and after providing for \$105,000 in bequests, he ordered the rest, \$800,000, in real estate and \$200,000 in personal property, to be devoted to the college of music. But he counted without his relatives—and the lawyers.

The *World* relates of the bitter squabbles and thus describes the astounding case in which \$1,000,000 dwindled away to \$130,000.

The relatives of the dead man began a bitter squabble for the property. The testator had made the error of providing a trio of trustees at \$5,000 a year each, who installed themselves in office, intending to stay.

The will was blocked, set aside, confirmed, declared valid and pronounced invalid by various courts. Then the trustees and executors were brought into the fight. Mary B. Wood, a niece of the dead man, affirmed in court that Alfred L. Simonson, one of the trustees, had received and retained \$942,145.81 of the estate. Of this sum, she alleged, he made only one legitimate payment, that of \$13,500, to beneficiaries of the will.

The balance, \$553,000 in real estate, \$116,290 in rents and \$25,400 in interest, she averred, he kept for himself. He paid out, she asserted, \$137,000 in salaries to the trustees, of which he took \$50,000 himself. There was an item of \$150,000 in personal property which she believed had been captured bodily.

The executors when hard pressed on one occasion escaped to New Jersey with the books of the estate to avoid being forced to make an accounting.

For twenty-three years the Wood estate was the prey of lawyers, trustees, adventurers and dishonest persons. The founding of the college of music was lost sight of by everyone in the mad scramble for the property.

It is doubtful now if the college ever will be established, as there is enough litigation in sight, it is said, to eat up the \$130,000 to the credit of the estate.

This deplorable affair may prove valuable experience to wealthy gentlemen or ladies who purpose endowing or founding musical institutions. Let them donate the money during their lifetime—then there will be no litigation.

THE two Damrosches were at Bethlehem, Pa., last week to hear the Bach festival, conducted by J. Fred Wollé. For the good of music in this community it is to be hoped that they carefully studied the manner and style in which Mr. Wollé produced his artistic effects with the chorus; although as far as this paper is concerned it looks upon Damrosch conducting as an utterly hopeless case.

TO many who have paid no attention to the subject, the letter of Mrs. Alma Webster-Powell of this musical community, published in the New York Herald of Sunday last, dated Berlin, May 9, will come as a surprise and probably with a certain

RUINED ABROAD?

Serious Accusations.

BUT MUCH TRUTH.

that reason space is given to the letter in another column in this paper.

Looking at facts regarding the actual fate of the American singing girl and her career in Europe we find that about six such singers are now considered capable to sing in opera, although three or four of them sing here most of the time. If Nordica or Eames or Adams were to depend for their incomes upon Europe they would probably not be heard from, for none of these singers could afford to live as the singers who are to the manner born live on the Continent, if they were forced to accept Continental salaries. Their social claims over here would be destroyed if they were to reduce themselves within the zone of a Continental European operatic income. The only income they derive worth considering consists of the meagre, short English engagements and the large salaries paid by the Metropolitan Opera House management of New York.

Outside of the half dozen American female singers generally known not one of the thousands of American girls who have studied here and who have subsequently studied in Europe at an enormous expense has been heard of. They have disappeared from the public horizon and either drifted back here to their families or have been lost in the European musical maelstrom where armies of women and men go to obscurity through suffering and poverty.

Of the American male singers not one can be mentioned who is making in Europe a salary equal to the salary of a Wanamaker or Marshall Field salesman or a section boss of the Rapid Transit tunnel. So much for the facts as they are directly before us, as they exist at this moment and as they have prevailed for a quarter of a century.

Moreover, if our American singers could find no engagements in England there would be no opportunity to sing for an income in Europe, for on the Continent, as Mrs. Powell says, they must have "a well filled purse and a bank account." for they must pay to secure engagements in Italy and in Paris, and they pay in order to create the impression here that they have made wonderful débuts, expecting and hoping that this may lead to an American engagement, because it is only here in the United States that they can expect to make any money. It is true, as Mrs. Powell says, that the salaries of operatic professional singers in Germany (and other countries) are beggarly. There are a few solitary exceptions and those prove the rule. Out of a mass of one thousand opera singers in Europe one succeeds in securing a higher salary than the bulk gets, but even that salary is puny as compared to the prices they exact here.

It is for this reason that the De Reszkés have been coming here for a decade instead of singing on the Continent; it is for this reason that Sembrich, Melba, Calvé, Lehmann, Patti, Materna, in fact, nearly all of them, are constantly in a state

of anxiety to get American engagements and only agree at times to remain abroad in order to whet the American appetite by using Europe as an advertising base during their absence—the advertising (much of which is illegitimate) being the stimulus that coaxes us into the desire to hear and see them again.

Irving, Terry, Wyndham, Bernhardt, Coquelin—all of them do the same, and come over here periodically to secure the abundant harvest of shekels that is found here, although most of them actually despise the country and our people. When they emphasize in their interviews here how much they love America it is always the psychological test of a lamentable weakness in the exposure of the fear that we may suspect them of not loving us or of a lukewarmness toward us. That fear hastens them onward to declare their love for us and our institutions, but it is merely a political manoeuvre to obscure the true feeling. It is surprising that they have not learned that all this is readily understood by the quick witted American mind, but no, they go right along and repeat the same idiotic phrases on each return to America, which they would never visit unless they could make large incomes. No one should blame them for this, for they are doing what is right—particularly from their viewpoint.

But, as Mrs. Powell says, there is no money for Americans (or others) in opera in Europe, not even a career. Opera is also destroying the concert system over there as it is here, and the final outcome of it must be that shrewd people with voices will study and develop them for their own pleasure, while those who cannot afford to do so will do what they must do—seek other and more legitimate careers.

There are other dangers to American girls studying music and art in Europe, but this paper has given too much space to that feature of the attempted professional career. The parents and brothers are the proper sources from which the necessary protection should flow. Mrs. Powell has a child and a husband here, and there are those who, knowing as well as she does the hopelessness of a proper sacrifice to the muses in Europe, suggest that she could do better at home than abroad—without them. It might also be better for them, as it certainly would be for others similarly situated.

When she says that Wagner's vocal music is a voice destroyer she also tells the truth. No voice, no human voice, can for any length of time endure the strain on the vocal cords that is necessary to produce the vocal effects of Wagner's music. There are no bel canto singers in Germany, and we may argue from now until doomsday that that is the only singing adapted for the human throat. Never mind whether it be called the Italian method or any other—the singing of Patti, of Melba, of Sembrich, of Massini formerly, of Gayarre, of Renard, of Mario, of Rubini, of Titiens, of Lablache, of Lehmann in her early days—that was the singing of the human voice. The latter day declamatory, semi-hysterical, explosive, phrase-chopped, glottis-blow screaming, screeching, talking and howling is not singing.

Many of Wagner's phrases cannot be sung and he never intended that they should be sung and his text proves it, for it loses its significance unless declaimed. No one wishes it sung who understands the intention. Not one singer has ever escaped the ravages of Wagner's music and among singers it is understood that a career as a Wagner singer is necessarily a very limited one. Our Berlin critic, Mr. Floersheim, has only recently reported to us the total collapse of Lehmann's voice, but this was already so apparent when she was here the last time that we would be surprised to learn of her intention to try it on America again were it not for the fact that these singers must come here to make a decent

living and continue to visit us until they are nearly dumb. Our people pay to see them; if we thought that they were paying to hear fossils we should despair—and we do not.

The criticisms on the critics of Europe are also partly true. They receive a very small pay and cannot subsist or exist on it, and the poor men, most of them, are compelled to face the inevitable, which in Italy means support from the artists, and in Germany indirect tributes, with a few exceptions. They are honest to a certain degree, but not incorruptible like our English and American music critics. The London, New York, Chicago and Boston music critics—and they represent the leading critics in the English speaking world—are absolutely incorruptible. This can be said as truly of Joseph Bennett as of Henry Krehbiel, as truly of Fuller-Maitland as of W. J. Henderson, as truly of Henry T. Finck, as of Percy Betts, as of Hale, as of Hubbard, or of Elson, or Glover, Floersheim or Huneker, or Runciman. These men represent the embodiment of music criticism in the English tongue.

Continental criticism is tainted. Berlin has many honest music critics, but developments at a recent trial disclosed methods that could not and would not be tolerated in England or here.

In Paris music criticism is paid for, *Figaro*, for instance, charging 10 francs a line. This is understood as going to the newspaper, which charges for its space, the critic being under a meagre salary. Many of the European criticisms reprinted in this paper are subsequently found to be grossly exaggerated when we hear the artists in this country. Or are we to conclude that the European critic is incompetent and knows no better? Most of them think that Jean de Reszké cannot sing, while ours here think exactly contrariwise, and so it goes. Probably when Mrs. Powell comes back home to visit her family she will be able to tell of her personal experiences with German music critics.

In order to develop the human voice there is no reason whatever to compose new operas. The repertory of old operas is ample and offers all the necessary material. Mozart, Donizetti, Verdi, Bellini, Thomas, Rossini, Auber, Spontini, Marschner, even Meyerbeer, Bizet, Lachner, Glinka and many others, need not be sneezed at. The trouble is that they are not sung properly. If the singers would do justice to the operas their beauties would continue to fascinate us as they did our ancestors. But when the works of these great masters are bungled and emasculated and lacerated as they are at the Metropolitan there is nothing left for us but to look back to tradition to tell us what these operas really meant, just as we must do with Shakespeare when Shylock is transposed into a clown by a comedian like Mr. Goodwin.

If we Americans would properly sustain our own musical people and encourage our native singers we would materially aid in bringing about a reform in music—operatic and vocal—in Europe, but so long as we continue our worship of the European fad we must not only suffer from inadequate performances but our own people sooner or later will be compelled to resign from all attempts to pursue music as a career. As it stands now there is no prospect for an American, the boycott being complete on both sides of the ocean.

THE *Evening Post* has some doubts, as has THE MUSICAL COURIER, as to the feasibility of elevating musical taste in America through concerted action. It writes editorially:

"Musical clubs are getting to be almost as numerous in this country as women's clubs, and in many cases all the members are women. At the recent second biennial festival of the National Federation of Musical Clubs in Cleveland, the secretary stated that the Federation now includes 136 clubs, with a membership of about 14,000. These clubs are making it possible for singers, players and lecturers to visit all parts of the country without any financial risk; and in other ways, too, they do much to

promote musical culture. The object of these clubs, as officially declared, is to become "a power in our country toward the highest development of a great art." One way in which this result is to be achieved is indicated in a dispatch from Denver, where the National Union of Musicians has a meeting this week. War is to be declared on what is known as "rag-time," a vulgar species of music which has, it is said, almost entirely superseded wholesome, good music in many localities. Members of the American Federation of Musicians have been instructed to make every effort to suppress and to discourage the playing and publishing of such musical trash, and to foster the love of the works of the great masters. Inasmuch as the publishing and performing of "rag-time" is a very profitable business, it is to be feared that the Federation has taken upon itself a big task. However, some good will doubtless result from putting an official ban on this trash and creating a sentiment in favor of better things."

NOW that Andrew Carnegie has been elected president of the New York Philharmonic Society, perhaps some of our ignorant and insular countrymen and countrywomen will cut their musical wisdom teeth. Trans-Atlantic travel did

SOME MUSICIANS AND SOME FOOLS.

more to hasten the death of Know Nothingism in this country than anything else. Cosmopolitanism saved the people. Some of the descendants of the very ordinary, commonplace and fanatical English folk who settled in New England (as well as the more highly imaginative men and women who for some inconceivable reason boast because they can trace their families back to the horde of gamblers, blacklegs and debtors who helped to form the settlement at Jamestown in 1607), gradually learned, after seeing Europe, that "the storm and stress of war and governmental upheavals drove many members of good families to the United States in the nineteenth as well as in the previous centuries. Our nasal-voiced, hard-fisted Yankees, who formerly, in their ignorance, looked with scorn upon Germans, Irish and other foreigners, know now that many of the people who came to these shores during the last hundred years are quite the equal of those who located here when the country was young.

It is not difficult to picture what this country would be musically if it were not for the foreigners, and as most of the musicians are Germans or of German descent, the so-called Americans may never fully realize how much they owe their German fellow citizens. But that man or woman deceives himself and herself who persists in saying that musicians as a class do not receive social recognition because they are ignorant of everything but music. We have had our attention called again recently to certain slanders on the character of musicians and the limited range of their knowledge on general topics.

We decline to waste valuable space replying to fools. In the first place what society excludes musicians? This reminds us of the millionaire upstart who four years ago engaged Anton Seidl and an orchestra of sixty Philharmonic players for a musicale. The affair was given at the Fifth avenue palace of the millionaire. Some 300 of the Four Hundred were there in all their glory. The musical program included one movement from a Beethoven symphony and the other compositions played were of the same standard. The musicale over, supper was served to the guests at small tables in the library and art gallery of the palace. A butler or some such person approached one of the members of the orchestra, and the musician was told that he and his fellow players were welcome to the beer and sandwiches prepared for them in the basement. Instead of descending to the lower regions, the sixty musicians to a man got out of the palace as rapidly as it was possible to don their hats and coats.

The butler was astounded. Swarthy men in fan-

tastic velvet suits played mandolins while the guests feasted. Now the upstart host was a great railroad man and financier, but in his blissful ignorance he did not distinguish between the skilled artist who plays a Beethoven symphony at sight and the strolling fellow who tingles the mandolin by ear. The sixty musicians were too proud even to mention the insult, and it was not until after Anton Seidl's death that one did deign to relate the incident. Here was one time when yellow journals missed the opportunity for a sensation. Had the same insult been offered to, say, sixty actors, or sixty men of any profession, the four quarters of the globe would have heard of it.

Why not cite the upstart millionaire as an example of people not knowing things. In these days when the new rich are striving day and night to appear cultured, some friend of the millionaire would be doing him a service by telling him that Beethoven, who wrote nine symphonies, ranks with Shakespeare. Even an upstart millionaire would not engage sixty people to interpret Shakespeare, and then send a lackey to ask them to descend to the servants' quarters for beer and sandwiches, while guests are regaling themselves with champagne, birds and salads.

Men capable of reading the Beethoven symphonies at sight must at least have intelligence. They must have studied hard to acquire skill to play difficult music. They are artists, and all gentlemen in this age are aware that artists are not classed with domestic servants.

The late Oliver Wendell Holmes, in a discussion once upon a time, lamented his inability to appreciate the divine art. The genial "autocrat" admitted that he liked "pretty tunes," but the music of Bach, Beethoven, Mozart and the other great masters was a sealed book to him and he deplored greatly his inability to comprehend the intellectual-ity of music.

Every good musician, that is every man who has received a sound musical education, must know something of poetry and literature, and most musicians do know more about either than your average poet or author knows about music. The charges of immorality against musicians are absurd and unworthy of a moment's notice or reply from us.

THE proposed itinerary for the forthcoming season of Grau grand opera must furnish disheartening reading for out of town managers. The tour is planned to be a much more comprehensive one than last autumn's. It embraces the extreme South as well as the

OPERA ON WHEELS.

West, and it goes up North as far as Montreal and East as far as—well, let us say Boston. It begins earlier than last season, and it remains later on the road—for the regular season at the Metropolitan Opera House does not open until December 23. Therefore all the cities visited by Grau and his singers will have an opportunity of tasting New York's experience—the utter collapse of a musical season after said Grau's company leaves. Whether this organization makes money has nothing to do with our proposition. Its advent will spell ruin for all local musical managers. This is not a prophecy, but the plain recital of what has already taken place and what must in the future occur again.

Wherever the Grau company goes its effect is musically depressing. Being purely a social scheme, a thing that depends on the patronage of the fashionable and wealthy folk, the opera swallows up private and public musical enterprises, kills orchestral concerts, piano, violin and vocal recitals—true tests of musical culture—and, like a whirlwind, leaves havoc in its wake. New York has been feeling its evil influence for the past twenty years. We have wretched concert seasons because of the opera, and therefore no permanent orchestra.

Philadelphia, where the Grau company loses money regularly every season because it is not patronized, is to have its permanent orchestra. Why? Because it won't spend its money on a second-rate operatic show. Verily we are beginning to agree with the *Herald*: This organization is not worthy of serious critical attention. Let it be treated as a social function. Gowns, not music, are its attraction!

WOE is me, Alhama! Woe, woe is anything else, for here is the *Deutscher Biederman* very much exercised over the future of music. Yes, from the land where opera is subsidized by kaiser and king, by dukes and transparent highnesses, by free imperial cities and Curanstalten there comes a cry that the people prefer the variety theatres, which in their vernacular they call Brettel. They do

OPERA, OR WHAT?

not like the French name of variété, and most likely will object more strongly to what we call vaudeville, but still, like a lady the journals describe, vaudeville "has got there all the same." Now vaudeville, or variétés, is an invention of those enemies of everything German, the wicked French. Germany boasts, may we say brags, of her learning, her enlightened Art taste and her Art moral. Hence poor Frau Musica has to go on her weary way laden with learning, Art taste and Art moral. What wonder that she is so sad and pale, so old before her time! Poor Music, if she happens to smile occasionally, she pulls herself together with shame, thinking "How frivolous I am! Probably the critics have not seen it."

Such, writes Dr. Hugo Kaan, is the result of the last decades of the tendency of art, that is, of the reign of Wagner. In these decades melody has been under the ban, rhythms worthy of being called rhythms are only tolerated when they are introduced as national characteristics of some Bohemian or Russian. And what is the compensation for the absence of rhythm? Peculiar tone combinations, in themselves utterly unintelligible until the annexed programs give you something to think about. "If you do not like them, stay at home," says the *Evening Post*, but you do not stay at home, you go to the variété.

The pendulum swings backward and forward, there is always a reaction after action, and after a phase of musical development unnaturally conventional, opposed to the very life of art, a period must come when the world wants harmless enjoyment. The lovers of music are tired of contrapuntal curiosities and transcendental tone combinations; they want melody and healthy musical feeling. If the opera and the concert hall do not give them what they want then they go to the operetta, or the variété or the vaudeville.

"What has melody," asks Dr. Kaan, "done to you, the titans of the orchestra, that you should cry out 'Unclean, unclean?'" You believe in Wagner, the whole tendency of your art claims to be based on Wagner, but what does he say? "Melody is the most important expression of life in music." The truth is that melody is too coy a maiden for modern composers. She will not let herself be seen, and as they cannot find her they make a virtue of necessity and do without her.

The predecessors of the present period had a rich harvest to reap, we have only the stubble, and most painfully bend and glean before we can find a corn flower. Who from these stubble and stalks can give us something new?

A POLISH GATHERING.—The new music hall in Warsaw is completed and the opening concert will be given in October. The conductor of the orchestra is to be Emil von Mlynarski, and ten symphony concerts will be given. The soloists at the opening concert will be Jean and Edouard de Reszké and Marcella Sembrich as vocalists, and Ignace Paderewski. The entire orchestra will be made up of Poles.



The Daguerrotype.

This, then, is she,
My mother as she looked at seventeen,
When she first met my father. Young incredibly,
Younger than spring, without the faintest trace
Of disappointment, weariness or teen
Upon the childlike earnestness and grace
Of the waiting face.

The unforgettable, the unforgotten eyes!
Across the blinding gush of these good tears
They shine as in the sweet and heavy years
When by her bed and chair
We children gathered jealously to share
The sunlit aura breathing myrrh and thyme,
Where the sore stricken body made a clime
Gentler than May and pleasanter than rhyme,
Holier and more mystical than prayer.

O dear and cruel ghost,
Be merciful, be just!
See, I was yours and I am in the dust.
Then look not so as if all things were well!
Take your eyes from me, leave me to my shame,
Or else, if gaze they must,
Steel them with judgment, darken them with blame.

Nothing dismayed?
By all I say and all I hint not made
Afraid?
O then, stay by me! Let
Those eyes afflict me, cleanse me, keep me yet.
Brave eyes and true!
See how the shrivelled heart, that long has lain
Dead to delight and pain,
Stirs, and begins again
To utter pleasant life, as if it knew
The wintry days were through;
As if in its awakening boughs it heard
The quick, sweet spoken bird.
Strong eyes and brave,
Inexorable to save.

—WILLIAM VAUGHN MOODY.

LAST week Mr. Hale told us several things about B. J. Lang, of Boston. Mr. Lang is also interested in piano playing. Recently to one who asked the question he confessed that he did not play scales, nor would he counsel his pupils to patrol the keyboard daily. It occurred to me—after someone else suggested it—that a symposium on the subject of scales might prove interesting in the early June days. How many pianists really practice scales? Paderewski does not, Joseffy does not, Rosenthal does not. By practice I mean sitting down after a pound of matutinal beefsteak and moving the hands through all the major and minor scales—not forgetting the chromatic—in single notes, in thirds, sixths and tenths; in double notes, thirds, sixths and octaves; in broken octaves and broken tenths; finally in canonic form. What pianist does this? Few, I fancy. As Joseffy remarked to me years ago, the morning hours are too precious to waste in technical study. In the study of new music and the memorizing of the old repertory should that time be spent more profitably.

The twentieth century is nothing if not progressive in the matter of piano technics. We all realize, many of us too late, that years were wasted at the keyboard, not only playing scales, but in playing numberless studies—studies that are to-day forgotten or only of faint, historical value. Instead of

ten years to form a solid, working piano technic, four are now found sufficient; but these four must be well laid out with every minute utilized. Overboard with piano studies—that is one-half the list formulated by Von Bülow in his preface to the Cramer Etudes. After the violent reaction against Czerny during the last twenty-five years of the nineteenth century, the pendulum is beginning to swing his way again. Leschetizky has always given some of the Finishing Studies—they are really excellent for articulation, speed and the production of a neat, pure sparkling touch. Czerny's school for the left hand is unsurpassed, but I look for special studies of this sort in collections like Isidor Philipp. In Czerny may be found the scale study in all its glory; yet how formless, useless, chaotic when compared to Dr. William Mason's highly elaborated rhythmic treatment of the scale. I agree with Brother Mathews that for scale study—if you must play scales—there is nothing like the Mason system with its careful treatment of accents.

I remember the day when Constantin Sternberg confessed that he had little use for piano studies. It sounded very heretical then. What, Moscheles, Clementi and Cramer! Yes; he hardly ever employed them in his piano curriculum, said Sternberg. This was ten years ago. Since then and since the teachings of Oskar Raif the study per se is no longer king of the schoolroom. Thanks to the popular interest taken in technical development a quarter of a century ago the etude invaded the concert room, and prodigies were performed. Nowadays a man must play two Chopin studies with the left hand alone to attract attention, the taste for the prodigious having vanished. The Pianola accomplished this revolution. No pair of human hands can long compete with it. The Chopin studies are given in recitals because they contain beautiful music. So are Liszt's; but who plays Moscheles, Alkan or Doehler studies? I doubt if even Rubinstein—except the inevitable staccato etude—Moszkowski, Von Schloezer, Scriabine or the rest interest an audience. De Pachmann, discovering that the G sharp minor study of Chopin was palling on his public, transposed it a half tone higher, and I suppose when he returns here in 1962 he will play it in B flat minor.

Of unusual boredom for modern audiences are the pieces in which scale passages predominates. They still obtain in violin music, and a few belated coloratura singers expose them for the further depression of a blasé audience, but no one to-day thinks seriously of putting scales in piano music except for the benefit of pupils. The taste for them, like the taste for wearing imitation pearls, is a vanished one. Herz, Gottschalk, Thalberg—those were the scaly men. And how they did play them tradition and a few living ear witnesses inform us. And a finely spun out scale is a pretty thing. Are scales to be banished to the region where they serve only as a means for identifying key signatures, or must they survive as found in the foundational scheme in piano playing? To some teachers this question may seem an impertinence; but I assure you it is as real a one as any heard in some evangelical convocation row over boiling water for baptism. Scales are things! Mr. Lang believes that special thumb studies will do away with the need of scale study, i. e., the practice—senseless, it must be confessed—of loping up and down the keyboard. Now, it strikes me that just here the application of rhythm becomes valuable. And I am also old-fashioned enough to believe that a certain *pose* is gained by years of scale practice. I don't mean four hours a day, or even an hour, but, say, a half hour with *one* scale each day, in single notes, in thirds, sixths and tenths, and then in double notes. That particular scale, with its alternation of black keys, thus become the peculiar property of the fingers. Tausig practiced in this manner, and so did Joseffy and Rosenthal, before

they acquired their present enormous technical facility. It was all well enough for Rosenthal to tell me that he never wasted his time in technical studies. Naturally not; but there was a time when he worked over digital problems, if only for five minutes a day. I begin to see that it is the brain work that one puts into each mechanical, or, rather, muscular, movement that tells. The Virgil Clavier for this reason does a lot of pioneer work for the muscles, and the real study of music is the sooner reached. However, it would be interesting to hear what practical teachers have to say on this subject—what course Dr. William Mason, Albert Ross Parsons, Ferdinand Von Inten, Constantin Von Sternberg—I quote at random; there are many others—Leopold Winkler, Anthony Stankowitch, William Semnacher, W. S. B. Mathews, Louis Oesterle, S. M. Fabian, Carl Herman, B. J. Lang, Eleanor Garrigue-Ferguson and Rafael Joseffy follow in this matter. It would be valuable to know.

◎ ▲ ◎

Mr. Volney Streamer, of Brentano's, has printed an interesting little pamphlet of Book Titles from Shakespeare. The only musical name in the collection is William F. Apthorp's, "What's in a Name?" being the volume represented. Naturally W. D. Howells leads the list.

◎ ▲ ◎

Somewhere or other I saw in an announcement of a new historical novel by the author of "Richard Carvel" that Mr. Howells belonged to a rival school of writers. That is too true. There are only two schools of writers—those who know how to write and those who do not. Mr. Howells belongs to the former.

◎ ▲ ◎

Though very fond of stories, and an excellent raconteur himself, Rubinstein was rather taciturn. Once, it is reported, a Scotch friend of his, whom he liked very much, went home with him one night after a concert at Glasgow.

Both gentlemen sat down to tea and cigarettes, and as midnight struck they had not yet exchanged a word. Finally the guest risked a bold and novel query: "Do you like Beethoven?"

Rubinstein emptied his cup and said softly, "Beethoven good."

Half an hour later came another question. "And how do you like Wagner?"

To which Rubinstein, throwing away a cigarette, "Wagner—not good."

Having exhausted his stock of inquisitiveness, the Scotch friend of the Russian pianist got up to bid his host a pleasant rest.

"Stay yet, my friend," said Rubinstein; "I like your conversation very much."

And both remained still drinking tea and smoking cigarettes in profound silence until 3 a. m. struck, when they wished one another good-night and parted.

◎ ▲ ◎

Fifteen new letters of Heinrich Heine have just been discovered by Ernst Elster, the Heine scholar. They are addressed to Rudolf Christiani, an early friend of the poet's, and the son of a Protestant theologian. When he was at Göttingen his legal studies bored Heine, and he thus breaks forth:

"Every day I curse Arminius and the fight in the Teutoburgerwald. If this only had not been we should all be Romans and speak Latin, and the Corpus Juris would be as familiar and as easy for us as Clausen's 'Mimili' (a 'shilling shocker' of the time).

He imagines the indignation of a patriotic German at this outburst, and continues:

"You say in your letter that it will be hard for me to get rid of my German character. The above words might convince you that such is my conscious effort. You are wrong, all the same. I

know that I am the most German kind of a beast; I know only too well that the German in me is what the water is to the fish; that I can never quit my very element of life, and—to keep up the fish comparison—that I should shrivel to a kipper—to keep up the watery comparison—if I leaped out of the water of my German nationality. At bottom I love everything German better than anything else in the world. All my pleasure and joy lies there, and my breast is a repository of German feeling, as my two books are a repository of German song. My first book is even externally German, for then love of Germany was still untroubled in me; my second book is only German inwardly—externally it is somewhat foreign. It is likely enough that my muse trimmed her German robes somewhat in the foreign fashion, because of discontent with Germany. There were good grounds for this discontent—in solid ennui."

• • •

Senators Morrill, Voorhees and Gorman were conversing together outside the Senate Chamber. Colonel Ingersoll chanced to pass by. Mr. Voorhees greeted him and said: "We are discussing the meaning of 'improbable'; what is your definition of the word? Promptly Colonel Ingersoll replied: "It is a negro going in an opposite direction from a brass band." Colonel Ingersoll was a temperate man, but not a teetotaler. One day Mrs. James G. Blaine was passing through Fifteenth street, opposite the Treasury Department, when out from a liquid refreshment saloon came Colonel Ingersoll and a friend. "My dear colonel," said she, "you would not be seen coming out of such a place, would you?" "My dear madam," replied he, "would you expect me to stay there all the time?"

• • •

A musician and his wife were on their way home from a concert and were overheard discussing the merits of the entertainment.

"I set my teeth on edge," the husband said, "to hear the orchestra playing 'Yankee Doodle' and 'Dixie' at the same time. The idea is all right, of course, and even commendable from a sentimental point of view, but the two pieces, when played together, are full of discords."

"But didn't you notice," said his wife, who is something of a musician herself, "that where certain notes or passages would have been discordant they were omitted from one air to another, and left to the drums?"

"Of course I noticed it," he testily rejoined, "but I could hear the discords in my mind just the same! Ach!"

• • •

Mr. Smith's account of Charlotte Brontë's relations with Thackeray, whom, it will be remembered, she adored just this side of idolatry, are at once amusing and pathetic. After one of his lectures on "The British Humorists" Thackeray heedlessly introduced Miss Brontë as Jane Eyre, thereby violating her anonymity and mortally offending her.

On the next afternoon Thackeray called. I arrived at home shortly afterward, and when I entered the drawing-room found a scene in full progress. Only these two were in the room. Thackeray was standing on the hearth rug, looking anything but happy. Charlotte Brontë stood close to him, with head thrown back and face white with anger. The first words I heard were, "No, sir! If you had come to our part of the country in Yorkshire, what would

you have thought of me if I had introduced you to my father, before a mixed company of strangers, as 'Mr. Warrington'?" Thackeray replied, "No, you mean 'Arthur Pendennis'!" "No, I don't mean Arthur Pendennis," retorted Miss Brontë; "I mean Mr. Warrington, and Mr. Warrington would not have behaved as you behaved to me yesterday." The spectacle of this little woman, hardly reaching to Thackeray's elbow, but, somehow, looking stronger and fiercer than himself, and casting her incisive words at his head, resembled the dropping of shells into a fortress.

By this time I had recovered my presence of mind, and hastened to interpose. Thackeray made the necessary and half humorous apologies, and the parting was a friendly one.

Thackeray shocked Charlotte Brontë sadly by the fashion of his talk on literary subjects. The truth is, Charlotte Brontë's heroics roused Thackeray's antagonism. He declined to pose on a pedestal for her admiration, and with characteristic contrariety of nature he seemed to be tempted to say the very things that set Charlotte Brontë's teeth, so to speak, on edge, and affronted all her ideals. He insisted on discussing his books very much as a clerk in a bank would discuss the ledgers he had to keep for a salary. But all this was, on Thackeray's part, an affectation; an affectation into which he was provoked by what he considered Charlotte Brontë's "highfalutin." Miss Brontë wanted to persuade him that he was a great man with a "mission"; and Thackeray, with many wicked jests, declined to recognize the "mission."

"Charlotte Brontë" (says Mr. Smith, in summing up her characteristics) "had much nobility of character; she had an almost exaggerated sense of duty, she was scrupulously honest and perfectly just. When Sir James Stephen, the father of the late Mr. Justice Stephen, said to me, during a long conversation I had with him at Cambridge, on a very delicate subject, 'I have never known a perfectly just woman,' I could not help thinking that he had never met Charlotte Brontë."

• • •

That Richard Le Gallienne can write pretty prose when he wishes is evidenced in these paragraphs from "The Life Romantic":

"Who are you that shall dictate to the mysterious soul of another? The soul of man takes strange fancies. It is apt to lay up its treasure in little precarious heavens, the heavenliness of which others cannot understand. A little child, perhaps, shall be its heaven. The child dies—or lives on to break your heart. It is true that Parliament is still open to you. Many sounding things remain to be done. The gates of other people's heavens are hospitably thrown open. But where is your little child?"

"There still remains much beauty, much music, in the world—but it all belongs to other people. Your beauty has withered, your music has ceased. The heaven has enough stars for us all—but what if the tiny star on which we had set our hearts has shot down the gulf of space some November night, and shines for us no more; is perhaps lying somewhere, a cinder, on the iron floor of the universe?"

• • •

A correspondent asks for some data about George Bernard Shaw.

This novelist, dramatist, journalist, critic, political pamphleteer and platform speaker, was born in Dublin July 26, 1856. He left school at fourteen,

went to London in 1876, and for years could obtain no recognition. Later he became known as a critic of the fine arts, and since 1883 has been an active Socialist agitator, helping to form the constitutional and practical Socialist program of the Fabian Society Publication, four early novels, "The Irrational Knot," "Love Among the Artists," "Cashel Byron's Profession" and "An Unsocial Socialist," 1880-83. He edited "Fabian Essays," contributing two of the essays, 1889; also wrote various tracts on Socialism, published by the Fabian Society, notably "The Impossibilities of Anarchism" and "The Fabian Society: What It Has Done." A philosophic essay called "The Quintessence of Ibsenism" appeared in 1891. He contributed to the *London Star*, 1889-90, weekly articles on music, signed "Corno di Bassetto," and also to Edmund Yates' *World*, 1890-94. From January, 1895, to May, 1898, he was the dramatic critic of the *London Saturday Review*. "Plays, Pleasant and Unpleasant," appeared in 1898. "The Perfect Wagnerite" and "Three Plays for Puritans," including "The Devil's Disciple," "Caesar and Cleopatra" and "Captain Brassbound's Conversion," are his recent productions.

• • •

A contemporary tells the following story:

"The minuteness and care, with which M. de Louvenjoul goes about his task of collecting literary material are shown in an incident which happened during a visit made to Louvenjoul by a distinguished French novelist—we think Théophile Gautier. Gautier, looking around the spacious library, discovered that one section of it was devoted to his own books. There he found, not only every one of his published works, and also each separate edition, but he found as well all his stray papers that had appeared in the reviews and magazines, selected, chronologically arranged, and provided with an index. After examining them very carefully Gautier turned to his host and said: "This collection seems to be remarkably complete. I suppose that you consider it absolutely so."

"Yes," answered Louvenjoul; "I really think I have everything of yours that has yet appeared in print."

"Gautier smiled.

"Yes," he said; "you have everything that anyone has ever heard of, yet still there is something missing. Years ago, when I was a young scribbler, an old gentleman out in the country who was getting up a wine company engaged me to write a prospectus for it. I wrote the prospectus—a very glowing one. I fancy that I worked into it some very pretty bits of description. After it was printed, however, the company failed to materialize, and so that fascinating piece of business literature never reached the public, as, of course, it never has reached you. That's why I say that your collection isn't quite complete."

"Louvenjoul listened very quietly, and after Gautier had finished went to a cabinet that stood near by, unlocked the door and took from within a roll of printed sheets that were yellow with years. Removing one of them from the roll Louvenjoul handed it to the novelist.

"Do you recognize this?" he asked.

"It was the prospectus!"

J. F. Delma-Von der Heide (Delma-Heide), the well remembered singing master of New York, has returned again to Italy, where until further notice he may be addressed at Milan, in care of the United States Consulate.

The National Conservatory of Music of America,

128 East Seventeenth Street,
NEW YORK.

JEANNETTE M. THURBER, PRESIDENT.

Artistic Faculty, consisting of

RAFAEL JOSEFFY,
ADELE MARGULIES,
LEOPOLD LICHTENBERG,
LEO SCHULZ,

HENRY T. PINCK,
MAX SPICKER,
CHARLES HEINROTH,
AND OTHERS.



SUMMER TERM BEGINS IN MAY.

ADMISSION DAILY.

MME. CHARLOTTE MACONDA

SINGS IN FOUR CITIES.

MME. CHARLOTTE MACONDA has returned to New York after singing at concerts in four cities—Washington, Boston, Halifax and Nashville—achieving in each brilliant success. The popularity of this favorite soprano increases each year, and the season now closing has been one of the best in the career of the artist. Madame Maconda is pre-eminently a singer, and as one clever man recently stated a singer is something very different from a vocalist. Madame Maconda's beautiful voice and excellent vocal method, together with her charming personality, secure for her many re-engagements.

In Boston Madame Maconda sang at a private concert of the Apollo Club. The concerts in the other cities where she sang recently were public functions, and the following press criticisms bespeak for the singer the success to which we referred:

Mme. Charlotte Maconda, a distinguished soprano, then sang the aria from "Lucia di Lammermoor." Her highly cultured voice, its musical texture and its accuracy were appropriately acknowledged by the audience, and she responded by singing a lullaby. After a Lohengrin Fantaisie by the orchestra, Simon Wolf delivered an address, speaking in English. He said that the fiftieth anniversary of the Washington Saengerbund was an event of more than local significance.—Washington Star.

Mr. Wilczek was followed by Madame Maconda in the scene and aria from "Lucia di Lammermoor," accompanied by the orchestra. Madame Maconda has a full, rich voice, and rendered the difficult passages with fine effect. The flute obligato was by Henry Jaeger. Madame Maconda won applause no less enthusiastic than that which had greeted Mr. Wilczek, and response to an encore was insisted upon. At the conclusion of the second number, Herr von Holleben requested Mr. Claudy to convey to the artist his appreciation of her singing.—Washington Post.

Her voice was of unusual strength, purity and range. She presented her numbers full of warmth, demonstrating that she fully realized the aim of the composer. Madame Maconda, after giving an encore, entitled "Go to Sleep," was presented with a large bouquet of La France roses.—Washington Times.

MAY FESTIVAL AND MACONDA.

THE FIRST NIGHT OF THE HALIFAX SYMPHONY ORCHESTRA AND CHORUS A GALA ONE—MME. MACONDA CAPTURED THE HEARTS OF HER AUDIENCE IN MOST UNMISTAKABLE WAY—SHE WAS ENCORED AND DOUBLY ENCORED—EXCELLENT WORK BY ORCHESTRA AND CHORUS.

Charlotte Maconda and the Halifax Symphony Orchestra and chorus thrilled and delighted an audience at the Academy of Music last night. It was the May festival of this crack organization that furnished this pleasure, and all who are interested in it are to be congratulated. And this while we have only half the feast, for tonight we are to have the remainder.

The bright and particular star was Mme. Charlotte Maconda. We have had Albani this season and many other artists, vocal and instrumental, but it is safe to say that not one of them so appealed to the people and made such a pleasant and lasting impression as did Madame Maconda. Her musical voice, so flexible and so beautifully cultivated, almost entranced the audience. She made a conquest of her hearers with the very first number, when the aria in the Mad Scene from "Lucia" was sung. The applause that followed was very warm indeed, but not more so than the merit of the vocalist demanded. The response to the encore was a bow, Madame Maconda thoughtfully leading Mr. Kearney forward, that he, who had played the flute obligato, might share in the triumph.

Her next appearance was in three songs by Gounod, Godard and Delibes, Miss Elizabeth White playing a 'cello obligato. This time the applause was so loud and so persistent was the encore that a response was forthcoming, Miss Margaret White playing a piano accompaniment most charmingly, as her accomplished sister had previously done in the 'cello obligato.

CLINCHED HER POPULARITY.

Madame Maconda's popularity, which was firmly established after her first number, was cemented and made a most positive certainty after she sang Verdi's "Sicilian Vespers," the orchestra furnishing the accompaniment. As an encore a part of the "Vespers" was repeated, and then the audience started to coax still another response from the vocalist. She tried to put them off with a bow, but it was

no use, and at last, amid quite a storm of applause, she came forward and sang a delightful lullaby for which Miss Margaret White furnished the piano accompaniment.

There should not be a vacant seat in the academy to-night, if for nothing else than to hear Madame Maconda again. On this occasion she is down three times on the program.—Halifax, N. S., Herald, May 21, 1901.

MADAME MACONDA THE MOST PLEASING SOPRANO EVER HEARD IN THE CITY OF HALIFAX.

The second evening of the May festival by the Halifax Symphony Orchestra and Chorus, with Madame Maconda, brought another treat for music lovers equally as great as that of Monday. The orchestra and the chorus gave us a feast of music such as is seldom to be obtained. As for Madame Maconda, she renewed her triumphs of the night before and entrenched herself completely in the pleasant recollections of all who heard her. Those who heard Madame Maconda listened to the most pleasing soprano who ever sang in this city. This is saying a good deal, but not too much. Those who missed her will not soon have an opportunity to repair their loss. It is safe to say that many a long day will pass ere Madame Maconda or a voice that can at all approach hers will again be heard in Halifax.—The Halifax, N. S., Herald, May 22, 1901.

CHARLOTTE MACONDA.

AT THE MAY FESTIVAL—A MORE BEAUTIFUL VOICE NEVER HEARD IN THE ACADEMY.

Charlotte Maconda's advent has been for several weeks heralded in our newspapers and posted up in prominent parts of our city, but evidently citizens (and citizenesses, too) were too preoccupied by "carking care" to stop and read—or if they did pause a moment or so, the incredulity of the age possessing them, they passed on. Those people are the losers this morning, and on all sides to-day we heard "ohs" and "ahs" of regret, when friends all bubbling over with enthusiasm tell of the delight with which they listened to the beautiful American prima donna last night.

Madame Maconda is an artist to whom any one who has a note of music in him may well do homage. Hers is a voice of wonderful sweetness, magnetism, faultless training and pure intonation. It is a marvelously flexible voice, equal to any vocal effort; tones sweet and soft as velvet, which seem endowed with such remarkable carrying power that we have carried them home with us, and can still hear them as we write—a good test of a good singer, do you not think? Now, it is the exquisitely thrilling, wonderfully sweet wild notes of poor Lucy—or it is again the superb tones of the "Sicilian Vespers" that keep haunting us. With regard to the artist's rendering of this aria, I overheard one of our best singers say "It was perfection." Madame Maconda's most fascinating quality added to her beautiful voice is the perfection of her interpretation—we have never heard finer. Her group of songs was encored again and again. In everything she sang during the evening the artist had to come back and repeatedly acknowledge the sustained applause. She was good enough on three occasions to respond, in the last stanzas of the Verdi aria and two dainty lullabies.

Another fine program will be given this evening—the second night of the May festival. Madame Maconda will appear again, and there should not be standing room. She will sing Patti's beautiful song, "Ah! Fors e Lui," from "Traviata"; the "Bell Song," from "Lakmé," and a number of songs. Those who miss hearing Maconda will miss hearing a truly great artist.—Arcadian Recorder, Halifax, N. S.

MADAME MACONDA IS CAPTIVATING.

MAY FESTIVAL A DELIGHTFUL MUSICAL EVENT—AUDIENCE WELL PLEASED.

Madame Maconda made her first appearance here last night. There is much in a name, and Madame Maconda's name is not so well known to a Halifax audience as that of Madame Albani, for instance; but there is no comparison between their voices at the present time. Madame Maconda's voice is a pure, high soprano, of great range and wonderfully clear and sweet. Her stage presence is excellent, and her thoughtfulness in including her accompaniments when responding to encores was very taking.

Madame Maconda's first appearance was in the Mad Scene from "Lucia," and her voice captured the audience at once. Mr. Kearney played the flute obligato in excellent style, notwithstanding the short time given him for preparation.

The third number on the program was not the best, the basses being rather more in evidence than was pleasing.

The Gavotte from "Mignon" was a catchy number, and was encored.

Madame Maconda in the trio of songs, by Godard and Delibes, showed her versatility. In responding to a most persistent encore she gave a sweet slumber song. The 'cello obligato by Miss Elizabeth White was excellently rendered, and she shared in the enthusiastic encore which the singer's consummate art evoked. The aria, "Sicilian Vespers," by Madame Maconda, was her last number, but

the audience would not let her go without an encore, and completed the conquest of the audience.—Daily Echo, Halifax.

MME. CHARLOTTE MACONDA CAPTIVATED THE AUDIENCE AND PROVED HERSELF AN ARTIST OF RARE GIFTS.

Madame Maconda captivated the audience with her very first notes. She had already won them by her appearance. She is the very impersonation of unaffected and pleasing self-possession. She comes before her audience as though she had but just left them and were pleasantly interested in meeting them again. She has her voice and breathing as well as herself under the most absolutely perfect control. Her art is that of the highest order which absolutely conceals itself. She opened her lips with the simplicity that might have characterized one in the presence of a family circle, and disclosed a voice of sweetness, purity, compass, power and cultivation that belongs only to the highest natural talent improved by the most perfect training.

In her opening aria from Donizetti's "Lucia" she was heard at her very best, and it may well be doubted if more delightful singing has ever been heard in Halifax. We have heard many with greater names; but we have listened to very few with more pleasure than to Madame Maconda last evening. She was recalled repeatedly after each number and three times responded to encores during the evening, repeating one number and introducing a charming little cradle song.—Halifax Morning Chronicle, May 21, 1901.

Last evening Madame Maconda deepened the favorable impression created by her first appearance. Her voice is simply liquid sweetness, her management of it imitatively artistic, her appearance and manner charming and her affability delightful. She responded to encores last evening that really should not have been so urged considering the difficulty of her preceding work.—Morning Chronicle, Halifax.

Last night the last artist's recital of the season of the Wednesday Morning Musicales was given before a large audience in the club rooms on Spruce street. The occasion was in every detail worthy to end the list of the ten artists' recitals furnished the members by the management of the club since last autumn, Mme. Charlotte Maconda, soprano, being engaged for the occasion.

Madame Maconda's program was exceptionally well selected. A number of well-known favorites were heard, prominent among them being Berceuse, from "Jocelyn," by Godard; "Mignon," "Maid of Cadiz," and Fugue's Irish Folk Song. The last mentioned was given with unusual expression and sweetness.—Nashville Banner.

Charlotte Maconda, one of the most admired of all the American coloratura sopranos, gave a recital before the Wednesday Morning Musicales last night, which fairly took the audience by storm. Since this club's season began last October none of its artists have given greater pleasure. Madame Maconda's stage presence is charming, and her clear, forceful soprano is a delight. The liquid ease with which her soprano, clear as a bell in intonation, ran through all the mazes of the most intricate floriture was enchanting. Her execution is flawless. It was a greater pleasure to hear her sing because she seemed to find pleasure in it herself, and because she made no apparent effort. The range of her voice is wonderful. In the last number she touched high D, and that without a perceptible strain. She is artistic in every respect. Only a few of her songs were familiar, "Maid of Cadiz" perhaps the most so. Other artists of probably greater fame have sung this same selection here, but no one with more instant success.—Nashville American, May 16, 1901.

THE DANNREUTHERS.—The Dannreuther String Quartet will close its present season's work with a concert at Pittsfield, Mass., on June 11. The season has been a busy one, not only for the quartet (in and out of the city), but also for Mr. Dannreuther's String Orchestra, which only recently has filled engagements at East Orange, Newark, Englewood, New York city and Brooklyn (Musurgia). On the 24th the quartet played at Bridgeport, assisted by Mrs. Morris Black and H. K. Hadley.

On June 15 Mr. Dannreuther and his family will leave the city and spend the summer at Lanesboro, Mass. Several of Mr. Dannreuther's pupils will follow him, and continue their studies during the summer. He will, moreover, devote two days of each week to his pupils at Pittsfield and Lenox, where Mr. and Mrs. Dannreuther have a host of friends.

Last Tuesday afternoon they gave a very successful recital before the Kosmos Club, of Brooklyn, assisted by Herbert Witherspoon. Mrs. Dannreuther left for Buffalo on a visit to her sister, the wife of Judge F. C. Laughlin. Mrs. Dannreuther will join her husband at Lanesboro about July 1.

Pears'

Only they who use it know the luxury of it.

Pears' is the purest and best toilet soap in all the world.

A NEW GENIUS. . . .

He is a VIOLINIST, an AMERICAN and totally BLIND.

He will tour this country next season supported by his own Company.

—HIS NAME IS—

WM. WORTH BAILEY.

R. E. JOHNSTON, 154 Fifth Avenue, New York City.

... INTRODUCES HIM. . . .



"Tabarin" in Music.

BOSTON, May 26, 1901.

ECHABRIER, one of the most original and truly great of the composers at work during the last years of the nineteenth century, wrote music for Catulle Mendès' tragi-parade in one act, "La Femme de Tabarin." This horrible, cruelly ironical, bloody piece was produced at the Théâtre Libre in 1887, and admitted to the repertory of the Comédie Française in 1894.

I have a copy of Mendès' play, with the portrait of Marie Defresnes, the creator of Francisquine. There is a preface dedicated to Antoine, who created Tabarin; but neither in this preface nor on the page of the cast is there any reference whatever to Chabrier or his music. Nor is there any allusion in the records of the Comédie Française of any incidental music. Nor can I find, after long search, any reference to the character of the music. Was the music ever published? Was the piece at the Comédie Française given with music? It was not merely a success of a night there, for it was played twenty-four times in 1894, twenty times in 1895, three times in 1896, six times in 1897, twice in 1899. Was the music merely incidental? Francisquine sings while she sweeps and passes an iron over Tabarin's clothes and complains of her lot and waits for her lover. Tabarin, drunk, sings a drinking song, a scurvy ditty. But these songs are exceedingly short, and it seems to me that a musician of Chabrier's fire and imagination would have made music for the third and final scene.

The play of Mendès was written long before the performance and published about 1873 in a magazine.

When there was talk of the production of the opera "Pagliacci" in France, Mendès, you may remember, protested, accused Leoncavallo of plagiarism, and threatened an injunction. Leoncavallo replied that the incidents in his melodrama had actually occurred, and that the original of Canio had been tried before his father, a magistrate. Then someone claimed that the story was an old one, and that a Spanish dramatist had used it with thrilling effect.

What is the title of this Spanish play? Early in 1879 Lawrence Barrett produced here at the Boston Museum a piece by W. D. Howells, entitled "A New Play." The bill said that it was from the Spanish of Joaquin Estabanez ("now in its fifth edition"). In this drama, afterward called "Yorick's Love," there are suggestions of "Pagliacci" and the piece by Mendès. But I cannot find any mention of Estabanez in the latest Spanish Dictionary of Biography. Should the name be Estebados?

• • •

And what is the story of Mendès' from which, as some Frenchmen still claim, Leoncavallo took his plot?

You see the Place Dauphine in 1629. It was the brave day when the poet Clidamant flourished, who, badly fed by the Muses, put himself in the service of a puller of teeth. Each day the dentist pulled a tooth of the poet, who proclaimed before the gaping idlers that nothing could exceed the pleasure of the operation; on the thirty-third day, toothless, he hanged himself. Pictures are hooked on to blinds of houses and are minutely inspected by amateurs. Origin of the annual Salons in Paris. But

the booth of Tabarin is the most conspicuous object in the Place. There is a stage on which the jester sells quack medicines for the profit of his employer, Mondor. There is a red and green curtain for back scene. To the right, on a level with the ground, the interior of the booth is visible. The place is at once a kitchen and actor's dressing room. A staircase of rotten wood by a few steps leads to the exterior stage, in front of which chairs and benches are placed for the swells of the Court, for neither the *précieux* nor the *précieuses* fail to be present occasionally at the *parades* of the great Tabarin, and even the windows near by are rented in the morning at a high price. "The stage men are prayed to imitate by all the means at their disposal the luminous freshness of an early day in spring."

(Now a *parade* is a burlesque, buffoonery scene, often amazingly coarse, which mountebanks and charlatans perform without charge at a fair outside of their booth to draw the attention of the public, to give a taste in advance of the show promised within, to lure the spectator to later expense. It was old in France, where it was born of moralities and mysteries. Pougin describes it in his "Dictionary of the Theatre" as a "sort of rudimentary farce without rule or reason, composed of jests, cock-and-bull stories, puns, indecent pantomime, and the only object of it was to create laughter." In the 18th century there were types, the old Cassandre, the pretty Isabelle, the handsome Léandre, the calm Pierrot, and sometimes Arlequin was added. Later the two popular types were Bobèche and Galimafré. The true parade died long ago in Paris, and that managed by wandering acrobats in the provinces is only a poor shadow of the ancient glory, without freshness, gaiety, and buffoonery that in spite of its coarseness, was diverting.)

Francisquine, the wife of Tabarin, is seen at housework. She complains of her drunken husband and sighs for a lover. The Musketeer enters and they bill and coo. Here is a speech of the woman: "Sit down that I may sit on your knees. O king of my desires! Emperor of my thoughts! When I am near you like this and scratch myself on the trimmings of your uniform and rub my cheek against the stiff hairs of your cropped beard, I purr like a cat which rolls itself in feathers! Rou-on! rou-on! rou-on!" They hear Tabarin coming. The woman tells her lover that she will make a signal to him just before the parade while Tabarin is asking foolish or indecent questions of Mondor and selling his medicines. Tabarin enters, exceedingly drunk, accompanied by two fiddlers. He insists that he drank only in her honor, to the health of his little Francisquine, his little Francis, his pretty little prize gained in the lottery of Fate. Sobered a little, he tells her in a long speech of how he loves her, how he does not even look at other women; he promises her anything, everything she desires. "When we have made money enough, we shall leave Paris. I shall buy some land, like a respectable man. We shall have neighbors who will be jealous. * * * Do you know that often when we play the farce in which Tabarin comes back from the country and finds a lover near his wife, do you know I often believe this misfortune may happen to me some day? There is a musketeer of the Cardinal who prowls round here. I thought I saw him the other night entering by the side door. Ah! Look out! No? I have been drinking. You are good hearted. You wouldn't make me unhappy. Your shift like that is very pretty. You have grown stout, darling."

The third and last scene. The husband and wife are in

the booth. The Princesse Philoxène, Télamaire, Amalthée and Artaban, Polyandre, Théodomas, three *précieuses* and three *précieux*, are seated waiting for the show. The Princesse wonders what they are doing among so many vulgar persons and hopes that Tabarin will not indulge himself in any incongruous language. Artaban promises to kill him if he astonishes the modesty of her ears. Tabarin makes a speech to the audience and announces a tragi-comedy for their pleasure. He tells of his Francisquine and of what he should do were he to find a lover near her.

And now I propose to translate the few pages of this poignant scene, to show how far it surpasses in grim realism and bitter, cruel irony the last act of Leoncavallo's melodrama. It is true that the vapid, stilted remarks of the fops and noble dames would be pointless in opera.

TABARIN.

Come here, Francisquine, come here! Are you dead, are you dead, my little duck? Why don't you answer your hubby? Perhaps she is in the side room, and, with your permission, noble lords, I shall raise the curtain so that she can hear me more easily. (Tabarin goes on with the parade, raises the curtain, and cries a loud cry; for the poor fellow sees his wife seated and laughing on the knees of the Musketeer. Tabarin lets the curtain fall and stands on the stage, motionless and pale.) Merciful God! This is no longer a play! Francisquine! I saw her. There, in my house, on the chair—and that man who embraced her! Ah! my good ladies, my good gentlemen! There's no more farce; there's no more Tabarin! I am a poor man—I loved her so much. Oh, my wife! Oh, the punk! My God, my Francisquine!

(Tabarin falls and weeps hot tears, while Francisquine runs with her lover through the side door, for she has heard the cry of her husband.)

TELAMIRE.

To tell the truth, the jests of this buffoon are not so indecent as we had a right to expect. There were sobs, especially in the latter part of his monologue, which would have been highly creditable to the most industrious comedian of the Hôtel de Bourgogne.

TABARIN.

But this woman was everything to me! Do you know why I sold medicine? Why I received kicks in the buttocks? For her, for her alone. That she might be a happy woman. I had almost ceased to be a man. And just now I was telling her all this. Oh, the dirty drab! While I was there, silly play actor, she was hugging that man and being hugged. I'll kill the two of them, I'll kill them. If anyone should take away your wife you would still have many things. But what have I without her? Nothing. Peasant, brute if you please, mountebank! I tell you I shall kill them, and afterward I shall gnaw their bodies.

THE PRINCESSE PHILOXENE.

While this sorrow expresses itself in terms somewhat gross, it would be idle dissimulation to say that there is not something moving in it, and, indeed, it would be of a nature to please most persons of taste if it were translated into tragic strophes adorned with concordant points.

TABARIN.

(His eyes out of his head, terrible to look upon.)

A sword, any weapon, have I any? One does not murder with Arlequin's wand. And yet I must kill. If I had a pistol, it would be of straw, as in the song. Mercy of heaven, must I kill them with teeth and nails?

ARTABAN.

Truly there is something superb in his appearance.

TABARIN.

You who speak, yes, you down there, give me your sword. Give it to me or I'll snatch it from you.

TELAMIRE.

You did not tell us, Polyandre, that we should take part in the parade. Since it is necessary, go on, Artaban, lend this jester your unconquered sword.

(Artaban rises, draws his sword and hands it to Tabarin.)

TABARIN.

Ah! thank you, sir!

(He runs into the booth.)

TELAMIRE.

His comedy, to hide nothing from you, begins to divert me in singular fashion.

ARTABAN.

I wager that the rogue, after some lessons, would be an admirable hero in tragedy.

(Tabarin has sprung into the interior of the booth. He rushes on his wife, who tries to run away. He buries the sword in her breast. A shriek from Francisquine.)

TELAMIRE.

I suppose he feigns to kill her?

Miss ADELE MARGULIES,
PIANO INSTRUCTION.

Studios: Nos. 705-6 Carnegie Hall, New York.

MARIO DEL SOL,

Late with Ellis-Melba Opera Co. and Opéra Comique, Paris.
SCHOOL OF OPERA—Repertory, French and Italian Stage in Studio. Action and Mise-en-Scene.

Private Instruction. Classes Assemble 2 to 5 P.M.

Address:

MILLER BUILDING, Broadway and 65th St., New York.

ECOLE LYRIQUE.

POSE de la voix—TECHNIQUE, STYLE, RÉPERTOIRE.

OPÉRA, CONCERT.

Français, Anglais, Italien.

Direct Communication with European Managers.

Mr. HASLAM,

54 rue du Faubourg St. Honoré, PARIS, FRANCE

THEODOMAS.

I should not be disinclined to imagine that over-excited by the presence of an audience to which he is unaccustomed, he has wished to make himself worthy of it by unusual efforts, and to raise himself from the condition of buffoon to that of a veritable play actor.

THE PRINCESSE PHILOXENE.

There is some appearance of truth in the suspicion that you entertain. But lend your ear, it you please, to the parade, for here is the Lord Tabarin.

(Tabarin withdraws the bloody sword, mounts terrified, backward, the staircase that leads to the stage, and appears again before the audience. He raises skyward the sword, from which fall drops of blood. He is so pale, so terrified, that a shout of admiration escapes at once from all mouths. Précieux and précieuses, citizens, clerks, street girls, robbers, the whole crowd, burst out in thunderous applause. Then Tabarin lets his arms drop, falls on his knees, stupefied, while the applause is louder and still louder.)

TABARIN.

(With stammerings.)

Ah! wretched one, you have killed her! Francisquine! Your little Francis! Your prize! Ah, wretched creature (He looks at the sword, and takes it in both hands.) Ah! blade of calamity! (He breaks the sword on his belly.)

ARTABAN.

By Hercules! I believe the boor dares to attempt—

TELAMIRE.

Have no uneasiness concerning your sword, sir. Conjurors have the habit of changing objects that are entrusted to them, in case they should be under the necessity of spoiling them in whatsoever fashion.

THE PRINCESSE PHILOXENE.

Besides, this man when he observed your bearing could not fail to divine what a hero you are, and he would not have been wanting in respect toward the sword that so many famous achievements have made venerable throughout the universe.

TELAMIRE.

What? is the comedy at an end?

POLYANDRE.

Oh, no. Look!

(In the interior of the booth Francisquine is not dead. Bleeding, one hand on her wound, she drags herself toward the little staircase, climbs with difficulty and at last is on the stage before the audience. She is like a wounded beast, rancorous and haggard. She soaks her hand in the blood of her wound and suddenly smears her husband's lips with it. The crowd is breathless; its admiration is so intense that it forgets to applaud.)

TABARIN.

Ah! You, it is you? Yes, your blood, I long to drink it! More! I love it. I am frightful, I have hurt you. Don't die! Pardon me. You understand, I saw you with the other one. It was nothing, I was all wrong. Don't die! My pretty dove, kiss me! Don't go away. And to say that you are suffering and that I am the cause! Perhaps the wound is not a serious one. A doctor, go look for a doctor! Quick, a doctor! You scoundrels, don't you see that she is really dying? You look at me, Francisquine, with terrible eyes. Say, do you want me to call the musketeer? So long as you are not vexed, what difference does it make on whom you smile? Do you wish to kill me? There are some pieces of the sword; here they are, take them. But look out, sweetheart, they are very sharp.

TELAMIRE.

Really a very agreeable comedian!

POLYANDRE.

And who would not say that the blood were veritable blood!

(Francisque, with chattering teeth and the death-rattle, has seized the sword-piece held to her by Tabarin. She crawls, with eyes out of her head, hideously pale, toward her husband. He is on his knees; he tears open his frock; he offers his bare breast. But at the moment when the hand is about to strike the face shrinks in a last convulsion, and Francisquine falls, her head on the knees of the man. She bites him in the thigh, then her body is still.)

FRANCISQUINE.

Blackguard!

(She has given up the ghost. Cries and howls and stamping are heard on every side. Even the people from the Court are on

their feet. All the tumultuous glory that a comedian can desire surrounds the wretched play-actor.)

ARTABAN.

Ah, by the immortal gods, one may not hope to see anything played more perfectly. Will you deign, dear Telamire, to allow me to offer your bouquet of roses, which, I admit, are less fresh than those of your complexion, to this admirable play actress?

(Artaban approaches Francisquine, bouquet in hand; but, near her, he sees the blood, which is really flowing. He understands everything, starts back with sudden horror, and his fright immediately makes its way through the audience.)

TABARIN.

(Standing, and with a thunderous voice.)

The officers! Oh, officers! I have killed my wife! Hang me!

(The fiddlers are awakened by this shriek and they begin to scrape the tune of a drinking song.)

© ▲ ©

Now there are other stage plays with or without music in which Tabarin figures.

"Tabarin, ou les parades du Pont Neuf," drama in five acts, with prologue by Eugène Grangé and Xavier de Montépin.

Dramatic pieces by Dumanoir and Deslandes, Déadé and Burat, and a piece by Ferrier (to which I shall refer again).

"Tabarin," opéra-comique in two acts, book by Alboize and André, music by Georges Bousquet, Théâtre-Lyrique, Paris, December 22, 1852. Tabarin is in bondage to his master Mondor, who forbids him to marry the pretty Francisquine. A Chevalier, endeavoring to seduce her, unconsciously furnishes her the opportunity of marrying the mountebank. Bousquet was a Prix de Rome, of 1838, conductor at the Théâtre-Lyrique and music critic. Tabarin was played by a baritone and Colson was the heroine. The music was not praised.

"Tabarin duelliste," operetta in one act, book by Gille and Furpille, music by Pillaud, Bouffes Parisiens, April 13 or 22 (both dates are given), 1866. "This piece was coldly received."

"Le Mariage de Tabarin," lyric romance in three acts; book and music by Pauline Thys, Athénée, Paris, April 23, 1876. (It was given with an Italian title in Florence, 1881.) Raoul Pugno conducted the choruses. At the original performance the romance was read, and the reader stopped now and then to give way to the singers.

"Tabarin," opera in two acts, book by Paul Ferrier, music by Emile Pessard, Opéra, Paris, January 12, 1885. Paul Ferrier had written a comedy in verse and in two acts, which was produced at the Comédie Française in 1874. I understand it was written expressly for Coquelin. This comedy was used for the above named libretto. Tabarin is jealous of his wife, Francisquine, and gives himself therefore to the bottle, and he occasionally beats her on the shoulders, which he, and probably others, kiss. Francisquine resolves to take vengeance. She turns a kind ear toward Gauthier, who joins the mountebank company to play Matamores. The second act begins with a parade. Gauthier runs off with Francisquine. Tabarin plays his furious anger and despair, while the audience thinks his fooling exquisite and laughs in guffaws; but he, poor fool, weeps tears of molten lead. However, Francisquine returns, repents, and is forgiven. Melchissédec was Tabarin and Mrs. Dufrane was the Francisquine. There were six performances. Pessard was praised because there was "nothing of Wagner" in his style.

"La Fille de Tabarin," lyric comedy in three acts, book by Sardou and Paul Ferrier, music by Gabriel Pierné, Opéra Comique, February 20, 1901. I saw the other day a copy of "L'Art du Théâtre," with charming illustrations of scenes in this opera, and it reminded me of the curious adventures of Tabarin on the modern stage. Hence this article. I may be permitted to say, however, that I am indebted to this magazine only for the explanation of the typical themes. There is no reference in the French reviews to other works founded on Tabarin's adventures, and there is only a passing allusion to the original mountebank. The story of Sardou and Ferrier is as fol-

lows: Tabarin is rich. He lives on an estate near Paris with his daughter, who does not know of his former career. She is loved by the son of a haughty neighboring count, and there is a betrothal supper. Wandering mountebanks ask permission to play in the park. Mondor is among them, poor, a vagabond. He recognizes Tabarin, his former servant, and promises to keep his secret. But Tabarin cannot resist the temptation to see the show. They are playing a piece in which he excelled, and his anger arises against the stroller who is taking his part. Tabarin finally jumps on the stage and shows how it should be done. An old marquis remembers him and shouts, "Tabarin." Then the father sees his folly. Surely the count will not allow the marriage. There is only one thing to do: he goes as to the chase, and is brought back dying. "The gun was fired accidentally as he was leaping a ditch." The old count says to him: "Your daughter is my daughter." To which Tabarin, the Sire de Beauval, answers: "Thank you," and dies.

M. Paul Porthmann contributes to "L'Art du Théâtre" an astounding article on Pierné's music. He begins with a quotation from Taine's "Philosophy of Art," and says that the characters "move in virtue of principles that are acknowledged as inevitable, outside of which there is no society possible." After this I am prepared to find that one theme expresses the nobility and the generosity of Beauval-Tabarin, that another paints a country gentleman and joyous companion, and that a "spectral chord" suggests a past that in reality was one of mad buffoonery.

An opera by Henri Potier was rehearsed at the Théâtre Lyrique in 1870, but never given, and I believe there was a play about Tabarin left by Petrus Borel, the lycanthrope, when he died.

© ▲ ©

Gustave Kahn, in his "L'Esthétique de la Rue," a book wherein each page glitters, delights, dazzles as though words were precious stones, introduces Tabarin as a picturesque adornment of the Pont-Neuf, and says of him: "Men tell different tales concerning his fate. There is a story, or, as some would have it, a legend, that he died a violent death after he had murdered his wife, whom he caught in an amorous adventure. Other documents assign to him another lot: He had amassed much money and taken it with him to the country, and there the squireens, his neighbors, vexed by his haughty bearing, or jealous of his wealth, drew him into a quarrel; he pulled out his sword and was slain. * * * These two endings are indeed tragic, and worthy of a man like him."

But was there a Tabarin?

There was, and little is known about him. His family, his boyhood, are in darkness. It was in 1618 that he began to be a familiar figure in Paris, and four years later he was at the zenith of glory. He was the servant to Mondor, who sold powder for worms, a liquid for the toothache, mixtures against the colic, paints for court ladies. There was a booth with a stage. Mondor was serious, mysterious, and Tabarin held and amused the crowd by asking wild questions, as "Why men swim better than women?" "Why women have no beard on their chin?" "Whether an ass or a man has the better judgment?" There were others on the stage: a viol player, a rebec player, a servant, who handed bottles to Mondor. For parades they engaged vagabonds, who were always at hand, and a woman who answered to the name of Francisquine or Isabelle. Tabarin went up and down the provinces. It is thought that he left the stage in 1630. Then comes the story of his country life for four years and his death by the sword. But Mondor was still before the public in 1634.

I have hunted high and low, but I find no allusion to the murder of Francisquine, except in the dramatic piece of Mendès and the book by Kahn.

Facetious dialogues and addresses that purport to be from Tabarin's mouth have come down to us, and they are easily to be had in a cheap edition. Reading them is for the most a dull and dirty occupation. And yet the opening speech of Francisquine in Mendès piece is taken word for

FRANK CHESIRE NIXON

CONCERT DIRECTION

724 Kimball Hall, CHICAGO.

Distinguished Artists and Organizations under the exclusive Nixon management include:

HELEN CULVER,
The Great Contralto.

JUSTIN THATCHER,
The Incomparable Tenor.

Oratorio,
Opera,
Concert,
Recital.

LORRAINE DE L'ARCHET,
The Brilliant Violinist.

HATTE BARTON KERLIN,
Concert Pianiste.

Concerts,
Recitals,
Musicales.

THE CHICAGO CONCERT CLUB—AN IDEAL ENSEMBLE—EXTENDED TOUR SEASON 1900-1901.

THE
ONLY
000000

"LESCHETIZKY"

Named after PROF. THEO. LESCHETIZKY, of Vienna, by his special permission.

Mme. DE WIENZKOWSKA, DIRECTRESS AND FOUNDER.

PROF. LESCHETIZKY'S Sole Principal Assistant in this country, formerly in Vienna; also Concert Pianiste.

CARNEGIE HALL, Address Communications: 147 W. Eighty-second St., NEW YORK CITY.

LESCHETIZKY—"Mme. Wienzowska's success as a piano virtuosa and teacher is eminent."

PADEREWSKI—"Mme. Wienzowska is a finished pianiste and possesses an extraordinary ability of communicating to others a complete knowledge of her art."

HANS RICHTER—"I consider you an artist of finest esprit and taste, and a representative of a most solid school."

SCHOOL OF
PIANO PLAYING
IN AMERICA.

The Carlisle-Carr...

...Concert Direction,

108 NEW BOND STREET,

LONDON, W., ENGLAND.

Opera, Oratorio, Concert, Recitals,
AGENCY.

word from the second of "Nouvelles Farces Tabariniques." But I do not find any page from which Mendès drew his horrible third scene; nor is there anywhere a reference to a daughter by the wanton woman.

● ▲ ●

Kean addressing the Prince; Adrienne Lecouvreur applying the meaning of bitter verses to the Duchesse de Bouillon; Canio goaded by Tonio to bloody revenge on the stage; Tabarin suddenly seeing all things red—these incarnations of tumultuous passion will always move and thrill. The play within a play's the thing. The men and women in the seats, who have learned to mask their feelings, look on at the violence on the stage with admiration that is not always free from envy.

● ▲ ●

I hold your London correspondent, John F. Runciman, in the highest respect and warmest personal regard. I have read his articles in the *Saturday Review* with pleasure and profit for three or four years. His "Old Scores and New Readings" is manly and stimulating. Some of the chapters, as those on Purcell and Handel, are among the very best in books about music. But why is Mr. Runciman so stern faced to-day against French composers, conductors, players, musicians of all kinds? In *THE MUSICAL COURIER* of May 15 he described Paris as "that unmusical city, where they are content to do half a dozen operas again and again for a year, and where months may pass and never a symphony or so much as a concert overture can be heard." What in the world does Brother Runciman mean by such a statement? I see him leaving his pleasant lodgings, fired with strong waters, naked except as to a bath towel about his loins, armed with a kris, and running amuck in streets frequented by amorous Gauls.

Now there are summer months when in Paris, as in New York, Boston, Berlin, Vienna—and should not London be added to the list?—no symphonies are heard in concert halls. But let us look at the symphonies played at Paris last season. Let us not include the concerts given at the Trocadéro during the Exhibition; let us confine ourselves to the regular season.

Conservatory—Beethoven, Nos. 3, 4, 7; Brahms, No. 1; Franck's in D minor; a symphony by Haydn; Mendelssohn, "Italian"; Mozart, "Jupiter"; Schumann's in C; Saint-Saëns in C minor.

Châtelet—Beethoven, No. 3; Berlioz's "Harold in Italy"; Dvorák's in E minor; Mendelssohn's "Scotch"; Saint-Saëns, No. 2.

Lamoureux concerts—Beethoven, Nos. 5, 6, 7, 8, 9; Franck's in D minor; Liszt's "Faust"; Schubert's in C; Weingartner, No. 2.

Vaudeville Theatre concerts—Beethoven, Nos. 3, 5, 8; Brahms, No. 2; Haydn in G; Mozart in C; Schubert, "Unfinished"; Schumann in D minor.

At other concerts—Kalinnikoff's in G minor; Ropartz's in F minor; Tchaikowsky, No. 3; Witkowski's in D minor.

Now there were performances of Beethoven's "Missa Solennis," Schumann's "Faust," Wagner's "Rheingold" in concert form, "The Damnation of Faust," and many other smaller choral works, and there were performances of orchestral pieces by Saint-Saëns, Brahms, Beethoven, Chevillard, Wagner, Reyer, Charpentier, Dubois, Massenet, the Hillemeachers, Tchaikowsky, Weber, Berlioz, Schubert-Liszt, Bizet, Chabrier, Lalo, Bourgaull-Ducoudray, Trémisot, Bruneau, Schumann, Florentschmitt, Debussy, Bach, Savard, Guiraud, Sinding, Lefebvre, Pierné, Franck, Fauré, Messager, Rimsky-Korsakoff, Duparc, D'Indy, Lebey, Picosby, Napravnik, Moussorgsky, Glinka, Croci-Spinelli, Chausson. Or why speak of the many chamber concerts, of the interesting concerts of the Schola Cantorum, of such revivals as that of a large portion of Lulli's "Amadis"?

And these new operas were produced during the same season:

Opéra—Leroux's "Astarte" and Hué's "Roi de Paris."

Opéra Comique—Messager's "Aventure de la Gui-

mard"; Pierné's "La Fille de Tabarin" and Bruneau's "Ouragon."

Opéra Populaire—Georges' "Charlotte Corday." And there were operettas, as "La Czarda," "Les petites Vestales" and "Les Travaux d'Hercule."

● ▲ ●

I read the London *Times* and other journals to see what the critics said about Lekeu's Adagio, for strings, which was played at the second concert of the London Festival for the first time in England. The critic of the *Times* gave thirteen lines to a discussion of Lady Hallé's performance of Mendelssohn's concerto, under Ysaye's leadership, and spoke as follows of Lekeu and his piece:

"The conductor and the players under him produced an altogether admirable performance of the 'Egmont' overture and the 'Eroica Symphony' of Beethoven, as well as of an elaborate adagio for strings disposed in many parts, the work of a short lived Belgian composer named Lekeu, and the dead march from 'Götterdämmerung' was given with fine vigor and delicacy."

And what, pray, did Mr. Fuller-Maitland think of Guillaume Lekeu's piece? Blowed if I know! Wild horses would not drag the opinion from his breast. But he found that Joachim was altogether admirable and lovely. "Where the younger players are to learn the art of playing Mozart's music as it should be played when the greatest of all executive artists shall have retired from public life, it is hard to tell." The secret then of playing Mozart's music as it should be played is known only to Mr. Fuller-Maitland and Joachim. As Joachim is the older, he probably confided this secret to the critic; but who told Joachim? "Greatest of all executive artists"! The colleagues of Mr. Fuller-Maitland are not lost in such wonder, love and praise. Thus Mr. Blackburn spoke a few days before in the *Pall Mall Gazette* of Joachim's decided passion for playing out of tune. "It would be absurd on the part of any critic," said Mr. Blackburn, "to deny that in spite of Joachim's accomplishments and taste, his ways have, in these days, declined upon mistune."

ORGANISTS' GUILD DINNER.—The annual dinner occurred at the Park Avenue Hotel last Thursday evening, and was a pleasant event. President Gerrit Smith, who was toast-master, kept things moving. The plans for next season were outlined by the new warden, R. H. Woodman, it being proposed to hold public services at Old Trinity, Grace Church, Saint Bartholomew's and Church of the Divine Paternity. Canon Knowles, in a rich Irish brogue, told the organists, among other things, always to be merry, to crack jokes, and to throw off dull care; reminiscences dating back to 1865 were also most interesting. Following him T. W. Surratt, Richard Henry Warren, Rev. Dr. Mottet, Carl G. Schmidt all had something to say, and cellist Hans Kronold wound up the evening by a beautifully played solo. Among those present were Homer N. Bartlett, Will C. Macfarlane, Charles Heinrich, Frank L. Sealy, Wm. C. Carl, H. H. Duncklee, Walter H. Hall, Dr. and Mrs. Gerrit Smith, R. H. Woodman, Mr. and Mrs. Carl G. Schmidt, J. Warren Andrews, F. A. Fowler, Chas. T. Ives, S. A. Baldwin, J. R. Fairlamb, Sidney Cross, Clement R. Gale, T. W. Surratt, Hans Kronold, J. H. Brewer, Whitney Coombs, Rev. Dr. Mottet, Canon Knowles, Charles Bigelow Ford and F. W. Riesberg.

POWERS-ALEXANDER STUDIOS ANNOUNCEMENT.—Francis Fischer Powers and Mrs. Hadden-Alexander have issued a circular announcement, with all the many departments detailed at length, among them voice, piano, violin, French diction, choral singing, expression, &c., harmony, theory, &c., 'cello, sight reading, coaching, drilling, &c., and this explanatory foot note:

"The adding of new departments does not in any way indicate that our studios are to be merged into a conservatory; nothing is further from our purpose or intention. While the interests of the heads of the several departments are one, each department will stand by itself and be maintained according as its teacher may elect."

Clara A. Korn's Compositions.

AT a recent joint recital given by Mrs. A. Marie Merri- rick, lecturer-pianist, and Mme. Abbie Seldner Friedenber- g, soprano, at Union Hall, Orange, Mrs. Mer- rick prefaced each composition performed with a few ex- planatory remarks, and had this to say of the Barcarolle which she played: "Mrs. Korn's compositions are con- ceived in classical style. The Barcarolle is one of those beautiful creations which appeal to one more and more the oftener it is played and heard, and make the study of it a real enjoyment to the pianist." At the same concert, Mme. Fridenberg sang "Miller's Daughter," and Ruby Gerard Braun, violinist, who assisted, played "Egyptian Dance," from the suite, "Modern Dances," all composi- tions by Clara A. Korn.

The Barcarolle by Mrs. Korn won for the fair com- poser the friendship and admiration of Dvorák, and the great Bohemian composer taught Mrs. Korn gratis during two years of his stay in this country.

STELLA PRINCE STOCKER.—Mrs. Stella Prince Stocker, the composer, musical director and lecturer, and her son, Master Arthur Stocker, soprano, gave a successful concert on May 7, at the Berge- dorf, Hamburg, Germany. The Stock- ers were assisted by Mrs. Marie Melosch, a Hamburg rec- iter. The program presented was as follows:

Sagen und Gesänge der Indianer.....	—
Indische Melodie.....	—
Ave Maria.....	Luigi Luzzi
Description by Mrs. Stocker, singing by Arthur Stocker.	—
Der alte Edelmann.....	Marion Verre
Die Näherin.....	Marion Verre
Der Hagestolz.....	Marion Verre
Mrs. Melosch.	—
Du bist die Ruh'.....	Schubert
Ich harrete des Herrn.....	Mendelssohn
Arthur Stocker, Mrs. Stocker.	—
Mien Lev.....	Von Detlev v. Liliencron
Einen Sommer lang.....	Von Detlev v. Liliencron
Der Haidebrand.....	Von Detlev v. Liliencron
Das Haupt des heiligen Johannes.....	Von Detlev v. Liliencron
Mrs. Melosch.	—
The Robin.....	Neidlinger
One Thou Wert By.....	Mrs. Stocker
One Kiss.....	Mrs. Stocker
Arthur Stocker.	—
Die beiden alten Freunde.....	Marion Verre
Mrs. Melosch.	—

A song by Mrs. Stocker, entitled "Tell Me Daisy," was published in the May number of the *St. Nicholas*. The words of the song are by Mary Mapes Dodge.

CLEF CLUB DINNER.—President Louis A. Russell found gathered round him a goodly company of music folk at the last dinner of this season, held at the Hotel Lorraine last week. He introduced Theodor Björkstén, who spoke on "Vocal Teaching," and who especially dwelt on the neces- sity of brain, emotion and imagination being present in the student in order to accomplish something. S. C. Ben- nett talked on "The Child's Voice," and drove home some most sensible thoughts. He was followed by Arthur Woodruff, who talked about singers from the viewpoint of the conductor, and others who participated in the general discussion were Oscar Saenger, Dr. H. R. Palmer, H. W. Greene, Frank H. Tubbs, J. Warren Andrews and F. W. Riesberg. The secretary, Frank H. Tubbs, gave out the information that the club was in the best financial condition it has ever been, and next season, under the new president, Mr. Russell, will doubtless see all things in still better shape.

THE MUSICAL COURIER has frequently mentioned Miss Clara Korn, soprano, and of her the *North Side News* last week said:

A most interesting program was well executed on Thursday, May 2, at the entertain- ment and reception given by the Bronx Physical Culture Class at Muller's Bronx Casino. * * * A very pleasant surprise was sprung in the manner in which Miss Clara Korn made her debut as a soprano. Her "Promise Me" brought out all the good qualities of her sweet voice and splendid range, and if the audience had not known that she was a young amateur, a beginner, more hearty applause could not have been accorded her. Miss Korn's debut was a decided success.

sic will prevent its being used opening day, the following organists will appear as soon as the organ is in readiness.

Kindergarten Music Building.
The Original and Standard System of Kindergarten Music.
Kina K. Darling
1060 Boylston St., Boston, Mass.

REBECCA MACKENZIE
SOPRANO.
Available for Concert, Oratorio and Song Recitals.
Address **FRED O. RENARD**, Manager.
444 Central Park West, NEW YORK CITY.

HERBERT WITHERSPOON
Opera, Oratorio, Concert, Recitals.
BASS.
For Terms, Dates, &c., address
Residence Studio: 202 West 78th St., New York.

HILDEGARD HOFFMANN
SOPRANO.
ORATORIO, CONCERTS, FESTIVALS.
498 3d Street, Brooklyn, New York

Mme. OGDEN CRANE.
The Art of Singing.
Special attention given to tone production. Founded on the pure Italian method. Sole teacher of Hattie Diamond Nathan, Edith Hutchings, Lillian Le Roy, Lillian Spits and many others.
SUMMER SCHOOL:
Post Office Building, Asbury Park, N. J., From June 24 to September 14.
In New York Studio Thursdays,
3 East 14th Street,
Cor. Fifth Avenue, NEW YORK.

ALICE E. JOSEPH,
Late Private Secretary to Sir Augustus Harris.
THE OPERA AND CONCERT AGENCY,
7a Hanover Street, Regent Street, LONDON, England,
Authorized to represent all the Best Artists in the World!
ADVISE GRATIS.

JOHN CHURCH COMPANY'S PUBLICATIONS.

THE following are some of the recent dates showing when compositions published by the John Church Company were performed:

LIST OF DATES, APRIL, 1901.

ENGLAND.

Sweetest Flower.....	Hawley
Miss Ada Burnand (1st).....	Norwich
Wilson Bamber (6th).....	Bognor
Master A. W. McMurray (6th).....	Exeter Hall
Wilson Bamber (9th).....	Bognor
Reginald Kenneth (13th).....	Teddington
Miss Evelyn Stuart (16th).....	West End
Miss Hilda Linden (17th).....	Cricklewood
Mme. Marian McKenzie (18th).....	People's Palace
Miss Hetty Kimbell (18th).....	Romford
Ley Vernon (18th).....	Hovington
Miss Edith Kirkwood (22d).....	Malton
Miss Edith Glegg (23d).....	Bath
Miss Ada Burnand (30th).....	Piccadilly
Miss Evelyn Stuart (30th).....	Regent's Park
Miss Grainger Kerr (30th).....	Park Lane
Miss Grainger Kerr (30th).....	New Cross

Necklace of Love.....	Nevin
Miss Ada Burnand (1st).....	Norwich
Miss Emily Bunett (25th).....	Charlton
Miss Ada Burnand (30th).....	Regent's Park

Molly's Eyes.....	Hawley
Miss E. Dewhurst (2d).....	Euston Square
Miss E. Dewhurst (4th).....	Bedford
Miss E. Dewhurst (8th).....	Canterbury
Miss E. Dewhurst (12th).....	Folkestone
Reginald Kenneth (13th).....	Teddington
Miss F. Dewhurst (15th).....	Sloane Square
Miss F. Dewhurst (22d).....	Hereford
Miss F. Dewhurst (25th).....	Hans Place

It Was a Lover.....	De Koven
Miss F. Dewhurst (2d).....	Euston Square
Miss F. Dewhurst (4th).....	Bedford
Miss F. Dewhurst (8th).....	Canterbury
Miss Grainger Kerr (10th).....	Twyford
Miss F. Dewhurst (12th).....	Folkestone
Miss Grainger Kerr (13th).....	Southsea
Miss F. Dewhurst (15th).....	Sloane Square
Mme. Marian McKenzie (18th).....	People's Palace
Miss F. Dewhurst (22d).....	Hereford
Miss F. Dewhurst (25th).....	Hans Place

All For You.....	D'Hardelot
Leonard G. Castle (8th).....	Sutton
Leonard G. Castle (12th).....	Tottenham
Miss Jessie McLeod (11th).....	Market Drayton
Miss Jessie McLeod (27th).....	Guildford

Lark Now Leaves.....	Parker
Miss Collins (10th).....	Chester
Miss Hilda Linden (17th).....	Cricklewood
Miss Marguerite Henniker (20th).....	Bournemouth
Miss Marguerite Henniker (23d).....	High Wycombe
Miss Marguerite Henniker (25th).....	Yarmouth

Tell Me Where.....	De Koven
Miss Grainger Kerr (10th).....	Twyford
Miss Grainger Kerr (13th).....	Southsea

Endymion.....	Liza Lehmann
Miss Grainger Kerr (13th).....	Southsea

Tears, Idle Tears.....	Sullivan
H. J. Huleup (16th).....	Bangor
Charles Phillips (16th).....	Hereford
Charles Phillips (20th).....	Portman Rooms
Miss F. Taylor (25th).....	Vestry Hall
Miss F. Taylor (30th).....	Kensington

Swallow, Swallow.....	Sullivan
Charles Phillips (16th).....	Hereford
Charles Phillips (20th).....	Portman Rooms

April Time.....	Cowen
Miss Margaret Henniker (17th).....	Pembroke
Miss Margaret Henniker (23d).....	High Wycombe
Miss F. Taylor (25th).....	Vestry Hall
Miss F. Taylor (30th).....	Kensington

In Maytime.....	Dudley Buck
Alma Ribolla (18th).....	Coatbridge
Miss Grainger Kerr (20th).....	New Cross
Miss Jenkins Colyer (24th).....	Law Institution, City

Eyes of Blue.....	Oley Speaks
Ley Vernon (25th).....	Queen's Hall and Cadogan Square

When First I Saw.....	Lassen
Miss F. Taylor (26th).....	Kensington Town Hall
My Love Nell.....	Fox
Gabriel Thorp (26th).....	Kensington Town Hall
Gabriel Thorp (30th).....	Ladywell

AUGUSTA COTTLOW'S RECITAL.

MISS AUGUSTA COTTLOW played before a fashionable and highly distinguished audience at her recent recital at Louisville, Ky. The young pianist played her best, as is evident from the following criticisms:

The Cottlow recital at Macauley's Theatre last night proved a most fitting and forceful climax to the series of musical entertainments given by the Musical Art Society. Miss Cottlow played through a most satisfying program before a large audience of music lovers, discriminating, but enthusiastic in their appreciation of her efforts.

Miss Cottlow made a deep impression and the methods used to attain this end may be readily understood by a glance at her program, which she has wisely arranged in accordance with her capabilities. First of all, she is a colorist. Five of her numbers were from Brahms, Liszt, Schubert and Chopin. From the works of Bach, Mozart and Mendelssohn she used a composition by each, in which those composers get very close to the romantic school. For one so young she has acquired an extraordinary refinement of expression and a most wonderful technique. This refinement of expression and studious development of color more nearly approaches that of Paderewski than that of any other artist who has recently played in Louisville.

Whether Miss Cottlow has enough experience and enough masculinity of temperament to enable her to do justice to some of the larger work of Mozart, Bach, Mendelssohn and Beethoven is a question which cannot be decided in the light of her last night's performance. The Bach Prelude and Fugue in D major was the broadest thing on the program, and it drew rather heavily on the pianist's powers. That this, of itself, proves nothing she showed shortly after by her treatment of the seventeen Mendelssohn variations, in which she showed great sensibility to the swift and pronounced changes of the composer's mood. In the domain of romanticism and color there can be no doubt that Miss Cottlow reigns well nigh supreme. Added to this her talents are powerfully reinforced by a most attractive stage presence.

Of the numbers played last evening the Brahms Rhapsodie in B minor, the Chopin Nocturne in F sharp (minor) and "Der Lindenbaum" were the most enthusiastically received by the audience. The Mozart Rondo in A minor showed the better part of Miss Cottlow's technique to advantage. During several passages in the Mendelssohn variations she gave evidence of a "hold" on a note as effective and sustained as Paderewski's. She took some of her runs with a speed that almost produced glissando effect. The "Marche Militaire," by Schubert-Tausig, was beautifully played.—Louisville Commercial, May 2, 1901.

The recital season of the Musical Art Society was closed last night by the appearance of Miss Augusta Cottlow at Macauley's Theatre. She is an American girl of great talent, and her debut on this side as a concert pianist follows upon success attained in that work abroad. Miss Cottlow's performance last night proved her a brilliant aspirant for the highest honors. Her program, difficult and varied, called into action all the resources of her art, and the audience went away thoroughly pleased with her work and prepared to hear great things of her in the future.—The Times, Louisville.

Augusta Cottlow made a most favorable impression by her piano playing at Macauley's last evening. She came under the auspices of the Musical Art Society, a band of music lovers who, after an interesting and busy season, chose her to bring their work to a fitting close. Miss Cottlow is a young American girl of exceptional musical attainments, and an attractive presence adds to the charm of her concerts. Her playing last evening indicated a good grasp of her subjects, accompanied by a flexibility of expression and technical skill beyond the average. The Bach Fugue, with which the program was begun, gave her technique a powerful test, and with her precise touch, nimble fingering and unflinching velocity, she went through it with credit. The Liszt Etude in D flat major was a happier vehicle of her powers, and she played it with no less skill, but a greater degree of color. The Tausig arrangement of Schubert's "Marche Militaire" was given a pleasing rendition. She is a credit to the American girl.—Courier-Journal, Louisville.

DE VERE-SAPIO.—Here are some more British press notices earned by the well-known soprano Clementine De Vere-Sapio:

Madame De Vere-Sapio scored a signal success as Marguerite. She has a voice of wide range and remarkable purity of tone and power, and last night sang with great artistic effect, creating the most favorable of impressions.—Eastern Morning News, Hull, December 28, 1900.

As Martha, Madame De Vere-Sapio was signally successful. Her singing was magnificent, and created quite a furore of enthusiasm. Her rendering of "Tis the Last Rose of Summer" was superb.

The wonderful qualities of her voice were further demonstrated in the bird-like song; she trilled most beautifully.—Hull Daily News, January 2, 1901.

Madame De Vere-Sapio had an ovation before the evening was over. Her singing of the music given to the impersonation of Lady Henrietta and Martha was a singularly beautiful exposition of the art of treating pure and flowing melody, as well as a rare exhibition of skill in the management of ornamental passages. If anyone needed a lesson in phrasing, it was furnished when Madame Sapio sang, and re-sang in acknowledgment of the applause, "The Last Rose of Summer," which Flotow, with a shrewd appreciation of the tastes of the English, has woven into his score. Here was a phrasing chaste and exquisite, finished to perfection.—Daily Mail, Hull, January 2, 1901.

MADAME SAPIO AS ELZA.

The chief point of interest in the production of "Lohengrin" last night was the first appearance in Hull of Madame De Vere-Sapio in the role of Elza. This lady presented a conception of the part distinguished equally for dignity and grace, and she sang her music with all the skill and charm of voice which had already characterized her impersonations of Marguerite ("Faust"), Rachel ("The Jewess") and Lady Henrietta ("Martha"). There was again an overflowing audience at the Theatre Royal.—Hull Daily Mail, January 9, 1901.

Madame De Vere-Sapio, who has become such a favorite in Leicester since her first visit last year, took the part of Rachel, the Jewess, admirably. She sang and acted with the greatest ease and ability, and during the evening was rewarded with round after round of applause. A very well rendered solo was "Oh, Strange Beyond Believing," but the gem of the evening was "He Will Return," which she sang with all her well-known musical ability.—Leicester Daily Post, January 26, 1901.

Madame De Vere-Sapio was a very winsome Senta, and embodied with much grace the role of this impressionable and romantic girl, who is willing to sacrifice herself so that the curse may be taken off the Flying Dutchman. Her singing was true in tone and artistic in expression, and she delivered the legend of the Dutchman with dramatic fervor.—The Scotsman, Edinburgh, March 16, 1901.

Steinway Branch Wareroom.

Steinway & Sons have leased the wareroom in the new Windsor Arcade, Fifth avenue and Forty-sixth street, for a branch wareroom.

THE conductor of a Berlin singing society, well versed also in orchestral conducting, who has given concerts in Berlin with great success and received excellent criticisms, would like to take the place of director of a mixed or male chorus and to establish himself at the same time as teacher of the vocal art in a conservatory. References can be obtained from Prof. Dr. Joseph Joachim, director, and Prof. Adolph Schulze, head of the vocal department of the Royal High School of Music, at Berlin, and from Otto Floersheim, Berlin, W. Linkstrasse 17, in whose care letters on the subject should be addressed under the heading of "Conductor."

LOUISE B.
VOIGT
SOPRANO.
Concerts, Festivals and Song Recitals.
Sole Management: LOUD J. G. CHARLTON,
Carnegie Hall, New York.

Mme. Matja von Niessen-Stone
MEZZO SOPRANO.
VOCAL RECITALS
in English, French, German, Italian and Russian.
For terms and dates address
ALICE E. JOSEPH, 7a Hanover St., London, W., England.

JULIAN
PASCAL
Pianist. Concert, Recitals, Musicales.
For Terms and Dates address care of
MUSICAL COURIER, 1135 Broadway, New York.

Willie d'Angelo Bergh SCHOOL OF SINGING.
Pan-American Summer Course, near Buffalo, June to August.
For \$100. Eight weeks of Singers' and Teachers' course (with certificate). Pupils' Recitals given.
Combine Summer study with recreation.
Address: THE ALBANY, Broadway, corner 52nd St., NEW YORK.

HENRI G. SCOTT,
BASSO.
ORATORIO, CONCERT, RECITALS.
Address: 14 E. 42d Street, NEW YORK.
2117 N. 20th Street, PHILADELPHIA.

GLENN HALL
TENOR.
Address KIMBALL HALL, Chicago, Ill.; or
HENRY WOLFSOHN, 131 East 17th Street, New York.

ST. NICHOLAS GARDEN, 66th St. and Columbus Ave.

KALTENBORN ORCHESTRA.

OPENING THIRD SEASON—NIGHTLY CONCERTS.

Saturday, June 1st, 8 o'clock P. M.

Admission 50 cts., Limited Number Reserved Seats 25 cts. extra. Boxes seating four persons, each, \$3.00



MINNE HUMPHRYES

Soprano, Concert and Oratorio.

FOR TERMS, DATES, ETC., ADDRESS

Care MUSICAL COURIER, 1135 Broadway, or 801 Union Street, Brooklyn, New York.

Boston Music Notes.



HOTEL BELLEVUE,
17 BEACON STREET,
BOSTON, May 25, 1901.

SELDOM has there been such an exodus of musicians from this city as has been going on for the past month and will continue far into June, all bound for that Mecca—Europe. George W. Chadwick was one of the first to leave early in May; John K. Paine, of Harvard College, has gone or is about to go; Horatio W. Parker will soon take his departure for a lengthened stay, having obtained a year's leave of absence from Yale College and Trinity Church, of which he is organist; Carl Baermann also goes to Germany for a lengthy visit, taking with him a young pupil whose introduction to the public will take place under his auspices during the coming season; Norman McLeod sails June 19 for three months' stay in England, and there are many others who are already there, mention of their departure having been made previously in this column. The musical season has nearly closed here, although there will be a number of recitals by pupils during June in the city and vicinity.

● ▲ ●

At Chickering Hall, on Thursday afternoon, a large and distinguished audience assembled, the occasion being the annual concert by Mrs. Gertrude Franklin Salisbury's pupils. Four advanced pupils took part—Miss Idalia Levy, Miss Elsa Heindl, Mrs. Helen Hunt and Miss Anna H. Ruggles. They were assisted by Alex. Heindl, 'cello of the Boston Symphony Orchestra; Miss Lida Low and Miss Mary Shaw. In the audience were represented the fashionable society of the city, musicians, managers and the press, all of whom congratulated Mrs. Salisbury upon the work of her pupils and the brilliant future for the debutantes.

Mrs. Helen Hunt, contralto, was heard to special advantage, and a prominent musician present remarked that she had "a great voice, a magnetic presence, wonderful diction and tone production, a pure, broad style and that in fact she lacked nothing that makes up the successful singer." Miss Idalia Levy, whose recent success at a New Haven (Conn.) concert has been chronicled, sang with much purity and brilliancy. She is a coloratura soprano, her scales exact, her trill perfect and had three stormy recalls after the "Shadow Song," in which she displayed her finished interpretation. Her French in the encore song was specially remarked for its purity of accent. Miss Heindl, dramatic soprano, sang in a way that evinced she has a great future before her. Her voice is large and she sings in a broad style that has brought her high praise from Mr. Gericke, Mr. Perabo and other musicians of note, who have heard her sing in private. Miss Ruggles sang her numbers in a broad way, and was loudly applauded, her contralto voice being most sympathetic in quality. While Mrs. Hunt carried off the honors, Miss Levy received the compliment of being favorably compared with the greatest coloratura singer in Germany by a German prima donna who was present. After the end of the program, which is given below, Mrs. Salisbury was overwhelmed with congratulations and compliments, not only from her friends, but from a number of foreigners and strangers who were in the audience. They all expressed to the pupils their views that it was foolish to go abroad to study when so much could be learned in Boston. "Why not stay in this country and take advantage of such a teacher?" was the general remark. This was the program:

Trio, Götterdämmerung.....Wagner
Miss Heindl, Mrs. Hunt and Miss Ruggles.
Meine Lieb ist Gruen.....Brahms
Arioso.....Délibes
Miss Ruggles.

GRACE PRESTON

CONTRALTO.

Oratorio, Concerts, Festivals, Recitals.

Sole Management

LOUDON G. CHARLTON,

Carnegie Hall NEW YORK.

Casta Diva, Norma.....Bellini
Miss Heindl.
Endymion.....Liza Lehman
Mrs. Hunt.
Una Voce Poco Fa.....Rossini
Miss Levy.
Che Faro.....Gluck
Miss Ruggles.
Ave Maria.....Gounod
Miss Heindl, obligato by Alex. Heindl.
Where Corals Lie.....Elgar
Sweet Heart.....Chadwick
Mrs. Hunt.
Shadow Song, Dinorah.....Meyerbeer
Miss Levy.
Quis est Homo.....Rossini
Mrs. Heindl and Mrs. Hunt.

● ▲ ●

Miss Rosetta Key, soprano, pupil of Miss Edith E. Torrey, will sing a program at the South Congregational Church on Tuesday afternoon. Miss Key will be assisted by Miss Eva A. Goodwin, violinist, who will play a group of solos and also the obligato to one of Miss Key's songs.

● ▲ ●

One of Miss Clara Munger's pupils, Mrs. Grace Whistler Misick, has been making a great and unqualified success at a concert recently in Chicago. The program was in French, German and English, in all of which languages she was equally at ease. Her voice is mezzo soprano with the low range of a pure contralto, and has been admirably trained. While nervous on her first appearance she showed that she possesses temperament and abilities far above the average.

● ▲ ●

The Newton Choral Association, Everett E. Truette, conductor, gave its second concert on Tuesday evening, the 14th, at Eliot Hall. The "Legend of Don Munio" was sung with Arthur Beresford, Mrs. Walker, Clarence B. Shirley and Pauline Woltman as soloists. The program for the first concert, which included miscellaneous choruses, and "In a Persian Garden" will be repeated at Asbury Temple on June 4, the Christ Church of Waltham having engaged the entire chorus and soloists.

● ▲ ●

A clever young composer, Miss Mabel W. Daniels, whose operetta last year at Radcliffe College, has again been chosen to write the operetta for the closing exercises given by the girls of that college. Much interest is manifested in Miss Daniels' new work, "The Court of Hearts," not only by professionals but by amateurs, as the unusual excellence and pronounced talent shown in the music of last year's operetta lead her friends to anticipate a splendid success for this young woman, whose future promises so brilliantly. Miss Daniels, it may be said, sings very well also, and she is to sing one of the principal roles, so the interest is twofold, as composer and singer. Miss Daniels has studied harmony and composition with George W. Chadwick and singing with H. Carleton Slack.

● ▲ ●

Mme. Sargent Goodelle will give three recitals in June at her Haverhill studio, the first one occurring on the 11th, when Elizabeth Whittier Patten, a talented descendant of the poet Whittier, will make her public appearance. Richard Bary will also sing at the same concert. Mrs. Goodelle has had a busy winter at her Boston studio, as well as at Haverhill, and next season will spend several days each week in this city.

● ▲ ●

Stephen Townsend has had an unusually busy season, not only with pupils at his Steinert Hall studio, but in the concert field. During April he sang before a number of clubs, including on the 1st, in Boston, Monday Fortnightly Club; 9th, Manchester, N. H. Derryfield Club; 12th, Brockton, Fortnightly Club; 16th, Boston, Women's Orchestral Club, Arthur Thayer, conductor; 20th, Somerville, Orpheus Club; 23d, Providence, R. I., Arion Society, Jules Jordan, conductor, when "The Beatitudes," by César Franck was given; 29th, at Leicester. In May past and future engagements are: 1st, Salem; 9th, Providence, R. I., before the Agawam Hunt Club; 14th, Waltham; 29th, Peacedale, R. I., for Jules Jordan, in Sullivan's "Prodigal Son" and Beethoven's "In Praise of Mu-

sic," and on June 12, at Bangor, Me., with Pullen's Orchestra.

● ▲ ●

Miss Anna M. Lohbiller, soprano, a pupil of Rose Stewart, will sail on the steamer New England, May 22, for London, England, where she will devote the summer to study. Miss Lohbiller is soprano at the Franklin Street Church, Manchester, N. H., and the church has given her three months' leave of absence.

● ▲ ●

Everett E. Truette, assisted by the choir of Eliot Church, gave the inaugural recital on the new organ at the North Evangelical Church, Newton.

● ▲ ●

Miss M. E. Roche, pupil of Arthur J. Hubbard, was one of the soloists at a concert in Kingston on Friday evening. Miss Roche has a beautiful contralto voice of great depth and compass, and her work during the past winter has developed it splendidly. Mrs. Richmond, also a pupil of Mr. Hubbard, Messrs. Hanshue and Howard, former pupils, also took part in the long and interesting program.

● ▲ ●

At a concert given in the North Avenue Congregational Church, Cambridge, on Wednesday evening, Miss Ruby Cutter sang "Primavera" and took part in "The Holy City." Her voice was unusually brilliant, and she was the recipient of much applause and compliments.

● ▲ ●

Edward Strong, a young New York tenor, made a splendid success at Miss Chamberlain's school last week when he sang. A number of the prominent musicians of the city are interested in this promising young tenor.

● ▲ ●

Ten of Madame Etta Edwards' pupils will present a program at Steinert Hall on Wednesday evening. Arias and songs from operas will be given with an accompaniment of fourteen players from the Symphony Orchestra under the leadership of Emil Mollenhauer.

● ▲ ●

Zella Cole, a talented young pianist, will shortly leave for Europe, where under the auspices of Carl Baermann she will make her professional debut next season. Miss Cole played at a recent New England Conservatory of Music concert, her rendition of Bach's Toccata calling forth the highest praise and encomiums from all present. Miss Cole is unusually talented, as in addition to her piano playing she has a fine voice which has been trained by Arthur J. Hubbard.

● ▲ ●

Last Monday night Miss Margaret Ruthven Lang was initiated as an honorary member of the Alpha Chi Omega Fraternity, the Zeta Chapter of which is at the New England Conservatory. Some of the honorary members are Mrs. H. H. A. Beach, Marie Decca, Madame Hopekirk, Mrs. Clara Tourjee Nelson, Mme. Bloomfield Zeisler and Miss Pauline Woltmann.

● ▲ ●

Among the works performed at the musical festival at Birmingham, Ala., April 30 and May 1, was "The Rose of Avontown," by Mrs. H. H. A. Beach, of this city.

● ▲ ●

A piano recital will be given at the New England Conservatory of Music on Tuesday evening, May 21, by Miss Laeta Hartley, class of 1900. On Wednesday evening, the 22d, there will be a recital by the students of the advanced classes.

● ▲ ●

Mrs. Nina K. Darlington's plans for the summer are that she will have midsummer classes at her headquarters, 1069 Boylston street, during June and July; also that she will instruct a few students at her summer cottage, situated on a beautiful island off the coast of Maine, during August. Mrs. Darlington is in constant receipt of letters from former pupils and correspondence students giving their experiences as students and teachers. The work is of such interest that once undertaken it is carried on to

London Organ School AND INTERNATIONAL COLLEGE OF MUSIC,

22 Princes Street, Cavendish Sq., W., London, Eng.
Established 1865. Principal: T. H. Yerke Trotter, M.A., Mus. Doc. Oxon.

At this college Private Lessons are given and classes held in all branches of Music, and in Elocution and Modern Languages. There is a competent staff of Professors for Piano, Singing, Organ, Violin, Viola, Violoncello, Double Bass, Harp, Guitar and all Wood and Brass Wind Instruments. A special feature is made of the training of Church and Concert Organists. The school has three 3-manual practice organs and a new grand concert organ, which has been recently completed by the Positive Organ Company on the Casson system. The full Orchestra meets on Tuesday Evenings. The String Orchestra on Friday Afternoons. For prospectus and full particulars apply to the office of this paper or to

FRANCIS BURGESS, Secretary.

JOS. S. BAERNSTEIN,
BASSO.

20 West 94th Street,
NEW YORK CITY.

the end. Such enthusiastic letters it is a delight to read, and Mrs. Darlington who originated the system of kindergarten music building, is happy in having developed such an aid to education for the child. The pupils of this interesting woman have formed a "Music Building Educational Society" that must be far reaching in its effects.

• • •

A violin recital will be given by Theodore C. Leutz at Curtis Hall, Jamaica Plain, on Friday evening, 24th inst. Mr. Leutz will be assisted by Dr. and Mrs. Louis Kelterborn, E. Strasser, Miss P. Mueller and others.

• • •

A special musical program was given at People's Temple last Sunday night. "The XLVI. Psalm," by Dudley Buck, was presented by a large chorus, Warren W. Adams, director, and Miss Helen Wright, Thomas E. Johnson, L. B. Merrill, soloists; O. L. Carter, organist, and S. Ella Morse, cornetist.

• • •

On Monday evening the last recital of the season under the auspices of the Faelten Pianoforte School will be given in Steinert Hall.

• • •

In Chickering Hall (Tremont street) this afternoon, there was a recital of two-piano music by Miss Mertena Louise Bancroft, assisted by Miss Cora Carpenter Cutter, Miss Dora Alline Winn and Julien Ellis Dow, pupils of Miss Bancroft.

• • •

The third week of the "Pop" concerts ends with the concert this evening. Next week will be the last in which Max Zach directs the orchestra, as Gustav Strube succeeds him and will conduct for the balance of the season.

• • •

At Clarence Hay's studio Tuesday afternoon at 4 o'clock there was a song recital given by Mrs. Edward Dale, one of Mr. Hay's pupils. She sang ballads in English, French and German. One of the features of the afternoon was Mr. Hay's group of songs.

• • •

"Celeste," a new opera, in one act (of two scenes), written by Sig. G. Orsini (formerly of Parma, Italy, but at present a resident of Boston, and teacher of singing), was produced for the first time at the Theatre Guillaume, in Brescia, Italy, May 1. The opera was conducted by Sig. R. Romanini, also of Parma.

CARL IN OHIO

WILLIAM C. CARL has returned from an eminently successful tour of organ concerts in Ohio, playing in Fostoria, Troy, Conneaut and Lima. At each appearance large and enthusiastic audiences greeted the popular organist, and the press was unanimous in its praise of the work. Mrs. Ellen Fletcher-Caples, soprano of the "Old First" Church, accompanied Mr. Carl, and added much to the success of the tour.

The seventh students' recital of the Guilman Organ School of the present season will be held this week, and the examinations, reception and final recital will be held about the middle of June, when the school will close for the summer holiday, after a splendid year's work.

Mr. Carl expects to go abroad, returning for his recital engagement at the Pan-American Exposition and the re-opening of the school the early part of October.

ROBERT HOSEA BUSY.—The popular singer will sing in Barnby's "Rebekkah," and on June 5 and 6 at the Binghamton Festival; also at a musicale at Miss Randall's, Orange, N. J.



THE BERTHOLDT.
WASHINGTON, May 25, 1901.

ALTHOUGH Washington is a little place, she is well supplied with local orchestras. There are the Philharmonic Orchestra, under William H. Santelmann; the Marine Band Orchestra, also under his direction; the Georgetown Orchestra, directed by Josef Kaspar, and the Haley Orchestra, not counting bands and several small orchestras. Of these the Georgetown is perhaps one of the most interesting, because it is almost wholly composed of amateurs, and because it contains a large number of women players.

This body of musicians under the able direction of Josef Kaspar gave to-night its fifty-second concert at the National Theatre, before a large and enthusiastic audience. In all of its work the orchestra showed the good effects of the weekly rehearsals it has had during the winter. Everything was done in an artistic manner, and there were no rough edges. The pieces performed were:

Overture, Egmont.....Beethoven
Symphony in A minor (Scottish).....Mendelssohn
Barcarolle, op. 14.....Fischer
(Played in unison by sixty violinists.)

L'Arlesienne Suite.....Bizet

The soloists were Anton Kaspar and Mary Helen Howe. Mr. Kaspar, who has just returned from a very successful Southern concert tour, played the difficult Concerto in D minor, for violin and orchestra, by Vieuxtemps. His technical mastery of this trying ordeal was rewarded by the large audience by tremendous applause, and he was twice recalled to bow his acknowledgments. Miss Howe's selection, "Elsa's Dream," from "Lohengrin," was unfortunate, some of the notes being too low for her voice. The lack of an orchestral accompaniment was also a drawback, and the piano accompaniment, though played perfectly by Henry Xander, was thin and inadequate in a selection designed by the composer to be sung only with the orchestra.

In the minuet of the "L'Arlesienne Suite" the flute solo was played by Robert E. Seel, with a harp accompaniment by Anita Cluss, and a saxophone second part by J. B. H. Moeremans. The accompanists were Henry Xander and Agnes Alden.

• • •

On Thursday the annual outing concert by St. John's Choir was given at the Parish Hall under the direction of H. H. Freeman. The choir was assisted by Ethel Sigbee, Agnes Alden, Anita Cluss, Mrs. Mary A. Freeman, Dr. David C. Bangs and Josef Finckel.

• • •

Dr. E. S. Kimball goes to New York July 1 to teach during July, August and September. Among the pupils already enrolled are Estelle Wentworth, Albert Parr, Adele Rafter, Henry Miller, Joseph Hawley, Mr. McDonald, Amelia Fields, Celeste Wynne, Hermoine Hazelton, Carita Morena and Robert S. Pigott, all of whom are embracing the opportunity to "brush up" in the vocal

art before the beginning of their arduous theatrical duties next season.

• • •

The pupils of Mr. and Mrs. Ernest Lent gave their closing recital on Friday at St. John's Parish Hall. The participants were Frances Johnson, Blanche Robertson, Mae Stoops, Ida Ullman, Mabel Montgomery, William Goldsborough, David Kindlberger, Addie Slack, Adrian Bastianelli, Miss McClellan, Iva Martin, Florence Wieser, Marie Bastianelli, Florence Stevens and Mrs. Jessie Crocken.

BERENICE THOMPSON.

MONTEAGLE SUMMER SCHOOL OF MUSIC.

THE Montevalle Summer School of Musical Art at Montevalle, Tenn., Dr. Henry G. Hanchett, director, will open on July 4, and continue until August 4. Dr. Hanchett is known as one of the busiest and most successful of musicians, and many students are looking forward with keenest pleasure to the prospect of summer study with Dr. Hanchett and other members of the faculty engaged for the term of six weeks.

The bulletin of the Montevalle Assembly contains the following tribute to Dr. Hanchett:

Dr. Henry G. Hanchett, of New York City, the director of the school, is now well known in Montevalle and has been heard in recitals in many places throughout the South. Those who have heard him play or who have studied under him are the ones most likely again to seek his instruction. His ambition is to make his art seem vital and significant, an object of real study both for its own beauty and expressive power, and for the development of the student's character. In his concert and recital work he endeavors to give refined pleasure to his audiences, and when they are students to point out to them those features of the works on the program that render them most interesting. His success in making his recitals enjoyable has been remarkable, and for several seasons past he has given many more recitals in New York City than any other pianist. Within the last six years he has given over eighty public recitals under the auspices of the Brooklyn Institute, and he has recently given more than twenty-five public recitals under the auspices of the New York City Board of Education.

Dr. Hanchett will personally conduct the chorus rehearsals and public concerts, as well as the music of the Sunday services; he will contribute frequent piano solos to the platform music, and he will give a series of six analytical piano recitals, designed especially as a feature of the work of the School of Musical Art, but open to all upon the grounds at a merely nominal charge. Steinway grand pianos will be sent to Montevalle for Dr. Hanchett's use at concerts and recitals.

Dr. Hanchett's public work as conductor and pianist has been received with marked favor by press critics. To those desiring it a circular will be sent giving extended press notices.

The other members of the faculty are Martin W. Bowman, tenor, principal of the vocal department (soloist South Congregational Church, member Musurgia Vocal Society, New York City); Ivo C. Miller, violinist (associate director of the Nashville Conservatory of Music, director of the Montevalle Orchestra); Leon Miller, violoncellist; Mrs. Rosa Belle Erskine, pianist (instructor in instrumental music at the Alabama State Normal College, Florence, Ala.); Miss Mary Elizabeth Murphree, pianist (director department of music, State Normal College, Troy, Ala.).

The School of Musical Art will open with a piano and song recital by Dr. Hanchett and Mr. Bowman.

WALTER JOHN HALL'S NEW CHOIR.—This is at Calvary M. E. Church, East Orange, N. J., and consists of the quartet: Soprano, Mrs. A. Douglass Brownlie; alto, Miss Florence H. M. Sutherland; tenor, John G. Wiedenmayer; bass, Louis C. Gillespie. May 12 the regular monthly musical service was given, with these numbers: Organ prelude, Invocation, Salome; anthem, "My Soul Doth Magnify," Hawley; anthem, "How Long Wilt Thou Forget Me?" Pfeuffer; anthem, "My God and Saviour, Thee I Bless," Rutenber; offertory, "O, Day of Christ," Bartlett; anthem, "Saviour, Source of Every Blessing," Otis; organ postlude, fantasia, Boellman. These singers form a well balanced quartet, and Mr. Hall enjoys his choir and environment greatly.

... JUST PUBLISHED ...

BY

G. SCHIRMER,
NEW YORK.

Plantation Melodies,
OLD AND NEW.

Words by R. E. PHILLIPS, J. E. CAMPBELL, P. L. DUNBAR.

Music composed or transcribed and adapted by

H. T. BURLEIGH.

Price, \$1.00 net.

Of a highly refined and artistic character; neither trash nor ragtime; musically equal to the best of modern ballads.

Send for Catalogue of SCHIRMER'S LIBRARY
EDITION of Musical Classics

PLATON

BROUNOFF

Voice Culture, Coaching, Piano.

LECTURE-RECITALS ON RUSSIAN ...
LIFE AND MUSIC.

Vocal Solo, Choral and Piano Illustrations.

10 East 17th Street, NEW YORK.

RARE OLD VIOLINS

Remarkable values in fine old instruments from \$50 to \$10,000. Largest and finest collection in the world. Send for a copy of our Catalog, just issued, containing Biographies, Fac-simile Labels, Etc. Easy Terms.

LYON & HEALY, 133 Adams Street, CHICAGO

Mrs. Laurence Weakley,

CONTRALTO.

ADDRESS:

610 N. 8TH STREET,
ST. JOSEPH, MO.

CONCERT DIRECTION

ROBERT STRAKOSCH

56 Rue La Bruyere, PARIS.

THE FOURTH INTERNATIONAL PUBLISHERS' CONGRESS, JUNE 10 TO 13, 1901.

(Reprinted from last week's Musical Courier Extra.)

LEIPSIK, March, 1901.

Editors Musical Courier Extra:

THE International Publishers' Congress in London (1899) having unanimously accepted the invitation given by the Börsenverein der Deutschen Buchhändler zu Leipsic, the fourth session of the International Publishers' Congress will be held in Leipsic from June 10 to 13, 1901.

Besides the Börsenverein der Deutschen Buchhändler zu Leipsic the following publishers' associations have been invited to send delegates to represent them at this congress:

Deutscher Verlegerverein, Leipsic.
Berliner Verlegerverein.
Leipsiger Verlegerverein.
Stuttgarter Verlegerverein.
Deutsche Verlegerkammer, Leipsic.
Deutscher Kunst-Verleger-Verein, Berlin.
Deutscher Musikalien-Verleger-Verein, Leipsic.
Verein von Verlegern christlicher Litteratur.
The American Publishers' Copyright League, New York.
The American Publishers' Association, New York.
Music Publishers' Association of the United States.
Cercle Belge de la Librairie, Brussels.
Union de la Presse Périodique Belge, Brussels.
Chambre Syndicale des Editeurs de Musique, Brussels.
Canadian Publishers' Association, Toronto.
Boghandler-Foreningen, Copenhagen.
Finska förlags-föreningen, Helsingfors.
Cercle de la Librairie, Paris.
Chambre Syndicale du Commerce de Musique, Paris.
Syndicat de la Presse Périodique, Paris.
The Publishers' Association of Great Britain and Ireland, London.
The Music Trade Section of the London Chamber of Commerce, London.
Nederlandsche Uitgeversbond, Amsterdam.
Vereeniging ter Bevordering van de Belangen des Boekhandels, Amsterdam.
Boghandlerforeningen, Reykjavik.
Associazione Tipografico-Libraria Italiana, Milan.
Den Norske Boghandlerforening, Christiania.
Den Norske Forlæggerforening, Christiania.
Verein der Österreichisch-ungarischen Buchhändler, Vienna.
Russische Gesellschaft d. Musikverleger, Musikalienund Instrumentenhändler, St. Petersburg.
Nya Bokförläggare-Föreningen, Stockholm.
Svenska Bokförläggare-Föreningen, Stockholm.
Schweizerischer Buchhandlerverein, Zürich.
Le Société des Libraires et des Editeurs de la Suisse Romande.
Ungarischer Buchhändlerverein, Budapest.
Landesverband Ungarischer Zeitungs-Verleger, Budapest.

The following committee of the congress beg herewith to invite all publishers to take part in the congress as members.

The presidential board is composed as follows:

HONORARY PRESIDENTS—René Fouré (Hachette & Co.), Paris; Emile Bruylant, Brussels; John Murray, London; Kommerzienrat Carl Engelhorn, Stuttgart; Oberbürgermeister Justizrat Dr. Tröndlin, Leipsic; Gustav Zweiniger, the president of the Leipsic Chamber of Commerce.

PRESIDENT—Herr Albert Brockhaus, Leipsic.

VICE-PRESIDENTS—(To be nominated by the congress).

SECRETARIES—(To be nominated by the congress).

INTERPRETER—Herr Professor E. Röthlisberger, Berne.

The congress will also elect the presidents, vice-presidents and secretaries for the three sections.

Trusting that we may have the honor of welcoming you at the congress at Leipsic, we remain, faithfully yours

THE ORGANIZING COMMITTEE.

Albert Brockhaus, president; Hermann Credner, Richard Einhorn, Dr. Alfred Giesecke, Otto Nauhardt, Emanuel Reinicke and Artur Seemann.

THE CONGRESS COMMITTEE.

Albert Aber, Berlin.
Karl André, Frankfurt o-M.
Kommerzienrat Oskar Beck, Munich.
J. F. Bergmann, Wiesbaden.

K. K. Konsul Jos. Bielefeld, Karlsruhe.
Kommerzienrat Hugo Bock, Berlin.
Dr. Eduard Brockhaus, Leipsic.
Max Brockhaus, Leipsic.
Wilhelm Crayen, Leipsic.
Franz Deuticke, Vienna.
Joh. Friedr. Dürr, Leipsic.
Kommerzienrat Carl Engelhorn, Stuttgart.
Alfred Eduard Enke, Stuttgart.
Dr. Gustav Fischer, Jena.
Georg Freytag, Vienna.
Carl Geibel, Leipsic.
Johannes Grunow, Leipsic.
Dr. Walter de Gruyter, Berlin.
Hofrat Edgar Hanfstngl, Munich.
Hofrat Dr. Oskar von Hase, Leipsic.
Friedr. Aug. Herbig, Berlin.
Hermann Hillger, Berlin.
Henri Hinrichsen, Leipsic.
Johannes Hirschfeld, Leipsic.
Dr. Georg Hirth, Munich.
Georg Hirzel, Leipsic.
Julius Hoffmann, Stuttgart.
Dr. J. Huber, Frauenfeld.
Arnold Hug, Zurich.
Kais. Rat H. Jacobsen, Vienna.
Rob. Jul. Klinkhardt, Leipsic.
Carl Konegen, Vienna.
Alfred Kröner, Stuttgart.
Wilhelm Laber, Cologne.
Friedrich Lampe, Leipsic.
Richard Linnemann, Leipsic.
Ferdinand Lomnitz, Leipsic.
Ernst Maass, Hamburg.
Arthur Meiner, Leipsic.
Otto Meissner, Hamburg.
Professor Dr. Hans Meyer, Leipsic.
Otto Mühlbrecht, Berlin.
Wilhelm Müller, Vienna.
Dr. Max Niemeyer, Halle o-S.
Rudolf Ritter von Oldenbourg, Munich.
Kommerzienrat Elwin Paetel, Berlin.
Dr. Georg Paetel, Berlin.
Moritz Perles, Vienna.
Dr. Josef Petersmann, Leipsic.
Hans Heinrich Reclam, Leipsic.
Adolf Robitschek, Vienna.
Adolf Rost, Leipsic.
Dr. Wilhelm Ruprecht, Göttingen.
Fritz Schubert, Jr., Leipsic.
Direktor Fritz Schwartz, Munich.
Dr. Paul Siebeck, Tübingen.
Felix Siegel, Leipsic.
Geh. Kommerzienrat W. Spemann, Stuttgart.
Ferdinand Springer, Berlin.
Johannes Stettner, Freiberg, i. S.
Geh. Kommerzienrat Dr. Ludwig Strecker, Mayence.
Consul-General Dr. Freiherr von Tauchnitz, Leipsic.
Bernhard Tepelmann, Brunswick.
Georg Thieme, Leipsic.
Kommerzienrat Dr. Karl Trübner, Strassburg i. E.
Alfred Voerster, Leipsic.
Robert Voigtländer, Leipsic.
Dr. Ludwig Volkmann, Leipsic.
Ernst Vollert, Berlin.
Dr. Felix Weber, Leipsic.
Kommerzienrat Egon Werlitz, Stuttgart.
Friedrich Westermann, Brunswick.
C. Wild-Grütz, Zurich.
Rudolf Winkler, Leipsic.
Wilhelm Zwierzina, Vienna.

Program of the Fourth International Publishers' Congress at Leipsic, June 10 to 13, 1901.

Sunday, June 9, 1901.

Reception by the president of the Congress at 8 p. m., 17 Salomonstrasse, ground floor. (No dress.)

Monday, June 10.

9 a. m.—General meeting. (No dress.)

Opening of the Congress.

Election of the vice-presidents and secretaries for the

general meeting and of the presidents, vice-presidents and secretaries for the three sections.

Report on the carrying out of the resolutions passed at the three preceding International Publishers' Congresses:

- In France (report by Monsieur Lucien Layus, Paris, former secretary of the committee of the Cercle de la Librairie, general secretary of the First and Second International Publishers' Congresses);
- In Belgium (report by Monsieur Ernest Vandeveld, Brussels, secretary of the Conseil d'administration du Cercle belge de la Librairie, general secretary of the Second International Publishers' Congress);
- In England (report by Edward G. Fairholme, London, general secretary of the Third International Publishers' Congress);
- In Germany (report by Herr Kommerzienrat Carl Engelhorn, Stuttgart, president of the Börsenverein der Deutschen Buchhändler zu Leipsic).

3 p. m.—Meeting of the sections.

7 p. m.—Dinner in the Buchhändlerhaus, given by the Börsenverein der Deutschen Buchhändler zu Leipsic. (Evening dress.)

Tuesday, June 11.

9:30 a. m.—General meeting.

3 p. m.—Meeting of the sections.

7 p. m.—Concert in the Gewandhaus. Reception by the Town Council of Leipsic. (Evening dress.)

Wednesday, June 12.

9:30 a. m.—General meeting.

3 p. m.—Inspection of the Deutsche Buchgewerbehaus and various publishing, printing and binding offices.

9 p. m.—Bierabend in the hall of the Zoölogical Gardens, given by the Verein der Buchhändler zu Leipsic. (No dress.)

Thursday, June 13.

9:30 a. m.—Meeting of the sections.

3 p. m.—General meeting. Settlement of time and place for the next Congress. Close of the Congress.

7 p. m.—Banquet in the Palmengarten, given by the German, Austrian and Swiss publishers. (Evening dress.)

The Corporation of Berlin Publishers and Booksellers invite the members of the Congress to visit them in Berlin on Friday, June 14, 1901, to see some of the sights of the town and to attend a banquet. (Evening dress.) The members of the Berlin Corporation place themselves also at the disposal of their foreign colleagues for Saturday, June 15. Departure from Leipsic, Berliner Bahnhof, on Friday, 8:30 a. m.

Rules and Regulations.

Publishers, music and art publishers, and publishers of illustrated papers, periodicals and newspapers of all countries to be admitted as members of the Congress. The subscription for membership is 20 shillings.

German to be the official language for the Congress, but the discussions to be held either in German, French or English. Interpreters for these three languages will be present at all meetings.

The meetings of the Congress to be held in the Deutsche Buchhändlerhaus, Leipsic.

Only subjects of international interest, or such as bear directly on the book and music publishing trades, or literary and artistic copyright, will be admitted to discussion.

The discussions to take place in three sections: Section A for the authors' and publishers' rights; Section B for the book trade; Section C for the music trade.

Only such questions as have been deliberated in a section and have been referred by that section for discussion and resolution will be admitted at the general meeting.

Members who desire to give Herr Albert Brockhaus notice of their intention to read papers in German,

HAROLD BAUER,

AMERICAN TOUR, 1902.

Commencing in January with... **BOSTON SYMPHONY ORCHESTRA.**

DATES NOW BOOKING.

For all particulars apply to WILLIAM P. DANIELS, care of MASON & HAMLIN, 3 & 5 West 18th St., NEW YORK.

French or English shall do so with as little delay as possible. When these have been accepted for the program of the Congress, they should be sent in before May 15, 1901, either in German, French or English. Every accepted paper will be translated and printed in these three languages for the Congress.

Some time before the Congress each member shall receive a printed copy of the accepted papers, as well as of the resolutions passed at the previous Congresses, in German, French or English, as desired.

Reports Already Accepted for the Program.

Section A—Authors' and Publishers' Rights.

Copyright relations between the United States of America and European States.—Report by Herr Kommerzienrat Dr. Karl Trübner, Strassburg. Seconded by Frederick Macmillan, London.

Holland's attitude toward the German copyright law in connection with the Berne Convention.—Report by Herr Otto Mühlbrecht, Berlin. Seconded by Mons. Paul Ollendorff, Paris. Supplementary note on the Dutch-Belgian Convention on Copyright by Mons. Ernest Vandeveld, Brussels.

Austria-Hungary and the Berne Convention.—Report by Herr Franz Deuticke, Vienna. Seconded by Herr Arnold Huber, Frauenfeld.

The need for a fuller protection of the copyright of educational works.—Report by D. C. Heath, Boston. Seconded by Mons. Alfred Cornelis-Lebègue, Brussels.

Extension of Copyright Protection.—Report by Herr Director Fritz Schwartz, Munich.

Section B.—Book Trade.

Duty charged on books and its relation to new commercial treaties.—Report by Herr Dr. Alfred Giesecke, Leipzig. Seconded by Herr Emilio Treves, Milan.

The sale or return system.—Report by William Heinemann, London.

The relations between authors and publishers on the one part, and the daily press on the other, with regard to reviews.—Report by Herr Paul Ollendorff, Paris. Special Libraries of the book trade and allied industries and their international intercourse.—Report by Herr Otto Harrassowitz, Leipzig. Seconded by Herr Wouter Nijhoff, The Hague.

Publishers' interests and the published price.—Report by Herr Dr. Wilhelm Ruprecht, Göttingen. Seconded by Mons. H. Le Soudier, Paris.

The Permanent Bureau of the International Publishers' Congresses.—Report by Herr Hermann Credner, Leipzig. Seconded by John Murray, London.

Section C.—Music Trade.

The territorial sub-division of copyright property.—Report by Henry R. Clayton, London. Seconded by Herr Felix Siegel, Leipzig.

The published price and discount in the music trade.—Report by Herr Henri Hinrichsen, Leipzig. Seconded by Herr Max Brockhaus, Leipzig.

The appropriation of copyright music by the manufacturers of mechanical instruments such as the Aeolian.—Report by Arthur Boosey, London. Seconded by Mons. A. Cranz, Brussels.

International understanding between music dealers.—Report by Herr Hofrat Dr. Oskar von Hase, Leipzig. Seconded by Herr Arnold Hug, Zurich.

Piracies of copyright music.—Report by David Day, London. Seconded by Mons. Auguste Durand, Paris.

VOCAL INSTRUCTION.—A prominent vocal teacher of New York, remaining at home this summer, will have vacancy for a few good voices. Terms reduced. Address VOICE, care of MUSICAL COURIER.

PERSONAL NOTES.

Another pupil of J. Warren Andrews, Anna B. Foster, has resigned her Jersey City position to accept that of organist-director of the Westminster Presbyterian Church, West Twenty-third street, New York. Quite a lot of Andrews pupils have been acting as substitutes, or will do so the coming summer. Mr. Andrews may make an extended tour West later, taking Gwilym Miles along as soloist. Miss Nellie E. Andrews, his daughter, played at the recital given by pupils of Mr. Pratt last week, playing the Third Beethoven Concerto, and being one of four in the Schumann Symphony, No. 4, for four players. The young woman has decided talent.

Pupils of Miss Virginia Bailie played for invited auditors at her Carnegie Hall studio last week, Miss Jessie Walker playing without notes in clean cut fashion. Miss Josephine Marshall has musical nature, and played the Mendelssohn "Spinning Song" especially well. Miss Marshall's touch in MacDowell's "To a Wild Rose" was especially lovely, and Miss Bailie herself played the Chopin Study on Black Keys, and the little known Dvorák "Humoresque" in finished fashion. Mrs. Frank Edge Kavanagh lent variety to the program by singing a brace of songs in effective style.

Mary Henry, a violin pupil of Prof. S. Froehlich, gave a concert at Riverside Baptist Church last week, playing these solos: "Fantaisie on Scotch Airs," Froehlich; "Reverie," Vieuxtemps, and the Beethoven Sonata in F, with Miss Vermilye; these two also united in a trio, with harp, played by Mrs. Sanderson, the Mascagni "Intermezzo." Miss Henry has much talent, is a good student, and will in due time become prominent; she is a credit to her teacher, who accompanied his composition, the Scotch piece.

Guy Doré Latta has been most successful this season, which has been a far better one than he anticipated, something like forty pupils having been with him. A large proportion of these are still studying with him, and others have arranged for a summer course, as Mr. Latta will remain here.

A. Carbone's new vocal studio, at 240 Fifth avenue, has been fitted up. The signor is one of our most experienced actors and singers, and his idea is that in order to give completeness to the student's practice for opera he should have stage practice; to this end he has had constructed a stage for the purpose. Having gained a reputation as one of the leading members of the Metropolitan Opera Company for several years, he now devotes himself to teaching, and is one of the busiest and most successful in New York. To accommodate his pupils, he will remain in town during the summer.

Franklin Sonneckalb gave a piano recital at Blasius', Philadelphia, last week, playing excerpts from Beethoven, Rubinstein, Chopin, Jensen and his own compositions in Part I, and a group of modern composers, closing with Schumann's "Carneval." Messrs. Richard Karl and J. C. Kissell sang twice on the program, accompanied by Herman D. Cotter.

Miss Akers' "The Singing Girls," consisting of herself, Miss Chapman, Miss Detweiler and Miss Griswold, gave an entertainment last week at the Montclair Club, and the highly refined and effective singing of this quartet was pronounced most enjoyable. They sang quartets by Bishop, Beach, Mendelssohn, Rubinstein, Ritter, Neidlinger, Brahms, Geibel, Hadley and Macfarren.

The annual pupils' recital of the Wirtz Piano School occurs to-night, Wednesday, May 29, at Y. M. C. A. Hall, 5 West 125th street, Harlem. An interesting program has been prepared, and pupils of all degrees of proficiency will play.

Kate Stella Burr's last musical service of the season occurred at Grace M. E. Church last Sunday, all the numbers being from the standard oratorios. She played for Mrs. Northrup's solos at the Orange Haydn Orchestra concert, her own song, entitled "A Song," gaining a hearty recall so that singer, composer and accompanist (the two

latter united in her own person) had to bow thanks. She also played at the Normal College annual alumni affair. Next month she has a few weddings on hand. She will summer up-State, at Killawog, and later go to Narragansett Pier.

Katharine Pelton, the mezzo-soprano, who has had much success the past season, singing in numerous private recitals, with the Kneisel Quartet, and recently at the White House, for President and Mrs. McKinley, sings at the Decoration Day celebration at the Metropolitan Opera House to-morrow night. She also sang at the Berkeley Glee Club concert, at the Berkeley Institute, Brooklyn, on Tuesday evening.

OBITUARY.

CARL PFLUEGER.—Carl Pflueger, director of the Orpheus Musical Society, of Boston, died at his home in Cambridge last Tuesday, May 21. The deceased was born at Cassel, Germany, in 1850. His musical education began in childhood. At eighteen years of age he commenced studying for an operatic career. He came to New York with the German Opera Company, of which Pauline Lucca was the leading prima donna, Pflueger tenor, and was the first man in this country to sing the part of "Lohengrin." In 1877 Pflueger went to Boston and settled there. He continued to sing at concerts, and later established himself as a singing teacher. He was elected conductor of the Orpheus Society in 1883. He was fairly successful as a composer, his most successful score being that written for "1492," which made a hit in the early nineties. Mr. Pflueger's death was due to heart trouble. A son and an adopted daughter survive him.

ANTONIO CEPPI DEAD.—Antonio Ceppi, a big voiced tenor, who visited New York with Grau during the season of 1895-96, recently died in Turin. He was born a Piedmontese and was a powerful athlete. As an artist Ceppi was about third class. He leaves a widow.

ONE MORE INDORSEMENT.

372 WEST 120TH STREET, MORRINGSIDE AVENUE,
NEW YORK, May 23, 1901.

The Musical Courier Company:

I WISH to express my appreciation of the value of THE MUSICAL COURIER as an advertising medium. I have carried my card in it for the first time this past winter, and I must say that it brought quicker and more returns than I looked for. My success has been far beyond all expectations. Yours very truly,

GUY D. LATTA,
Voice Specialist.

MINNIE TRACEY IN PARIS.—Miss Tracey arrived in Paris last week, after a pleasant voyage on La Champagne. On the same steamer was Miss Adele Margulies, the piano teacher of the National Conservatory of Music, who will also remain abroad during the summer.

30,000 FRANCS IN A HARMONIUM.—A "commissionnaire" at the Hotel Drouot named Duc was hired in July last to transport some furniture which had belonged to an old lady who was a miser. He discovered a bundle of securities inside worth 30,000 francs, which he annexed.

The old lady's heirs became suspicious, and had Duc arrested just as he was negotiating the valuables. The Ninth Chamber of the Correctional Tribunal condemned him yesterday to three years' imprisonment with the benefit of the first offenders' law.—Paris Figaro.

ANNOUNCEMENT.

THIRD AMERICAN TOUR

Leonora Jackson

ASSISTED BY

Harry J. Fellows,

Tenor.

William Bauer, Pianist.

Direction JACKSON & WAKEFIELD.

Address: NEW YORK, 31 Union Square West.

CHICAGO, 71 Monroe Street.

M. I.
SCHERHEY,
VOCAL INSTRUCTION.
Combined Italian-French-German Method.
CHURCH, CONCERT, ORATORIO, OPERA.
Studio: 780 PARK AVENUE, Cor. 73d St., NEW YORK.
Telephone: Seventy-ninth, 1158

Mrs. HELEN TRUST
SOPRANO.

Vocal Recitals in English, French, Italian.

33 Grove End Road,
St. John's Wood, London, England.



CINCINNATI, May 25, 1901.

ONE of the exceptionally interesting musical events during the past week was a piano recital given by the advanced pupils of Signor Romeo Gorno, of the College of Music faculty, on Thursday evening, May 23, in the Odeon. Mr. Gorno is one of the best teachers at the college. He is assiduous in his work, most careful in his training. Like his brother, Albino, he believes in not overtaxing the capacity of a pupil, no matter how gifted he or she may be. In this way the full strength of the pupil is saved to the time of maturity, when the artist may burst forth in full power. An exceptionally talented pupil is Master Clarence Adler. His execution is clean, and he already plays with considerable intelligence and conception. Especially dainty was his rendering of Godard's "Novellozza." There was a taste of piquancy to it.

Perhaps the most matured pupil was Miss Octavia Stevenson, who played the Pirani number from "Scene Veneziane." It was a technically clear reading with a good deal of character displayed. Quite spirited and nicely accented was the playing of the Menuet and Gavotte from Saint-Saëns' Septet by Milton Plaut. Miss Miriam Plaut showed to advantage in the brilliant Presto from Weber's Concerto.

Others who gave evidence of their progress were Miss Irene Carter, Miss Helen Stevens, Miss Florence Hawkins and Miss Ella Hughes. Miss Stevens is to be congratulated upon the judgment and taste she proved in her playing of the first movement of the Beethoven Concerto. Mr. Gorno filled out the orchestral parts on a second piano. The pianists were entertainingly assisted by two vocalists, Miss Dorothea Jungclauss and Carl Gantvoort. Program as follows:

Bourrée from B minor Partita.....	Bach
Master Clarence Adler.	
Sonata for two pianos (first movement).....	Mozart
Miss Irene Carter and Milton Plaut.	
Concerto in B flat (first movement).....	Beethoven
(Cadenza by Reinecke.)	
Miss Helen Stevens.	
Heart's Delight.....	Gilchrist
Miss Dorothea Jungclauss.	
Valse in A major.....	Dvorák
Novellozza.....	Godard
Master Clarence Adler.	
Menuet and Gavotte from Septet.....	Saint-Saëns
(Arranged for two pianos by the composer.)	
Milton Plaut (first piano).	
Presto, from Concerto in C major.....	Weber
Miss Miriam Plaut.	
Mandolin Player (from fantasia pieces for two pianos).....	Reinecke
Miss Florence Hawkins (first piano).	
The Two Grenadiers.....	Schumann
Carl Gantvoort.	
Le Soir.....	Chaminade
Miss Ella Hughes.	
In a Gondola, from Scene Veneziane.....	Pirani
Miss Octavia Stevenson.	

Miss Pearl Schoonover, also of Mr. Gorno's class, filled in one of the orchestral parts quite acceptably.

● ▲ ●

Another event of musical significance was the third program of the series of recitals given by pupils of Oscar J. Ehr Gott at Aeolian Hall on Wednesday evening, May 22. It was as follows:

Impatience.....	Schubert
One Spring Morning.....	Nevin
Miss Anna Karl.	
Aria, St. Paul, Oh, God, Have Mercy.....	Mendelssohn
Asa Howard Geeding.	
A Descant.....	Gilchrist
Mrs. Blanche Berndt Mehaffy.	

THE HOLY CITY.

A Sacred Cantata for Chorus and Soloists.
By Alfred Gaul.

Miss Helen Cowen.....	Soprano
Mrs. Charles Wheaton.....	Soprano
Miss Mayme Ellis.....	Contralto
Mrs. Stella Mosby Leighton.....	Mezzo soprano
Asa Howard Geeding.....	Bass
Assisted by	
Walter C. Earnest.....	Tenor

Chorus, tenor solo, quartet, chorus, No Shadows Yonder.
Air, tenor, My Soul Is Athirst for God.
Trio, At Eventide It Shall Be Light.
Chorus, They that Sow in Tears.
Air, mezzo soprano, Eye Hat Not Seen.
Chorus, For Thee, O Dear, Dear Country.
Chorus, Thine Is the Kingdom.
Air, bass, A New Heaven and a New Earth.

Choral Sanctus, Holy, Holy, Holy.
Air, contralto, Come, Ye Blessed of My Father.
Semi-chorus, The Fining Pot Is for Silver.
Air, soprano, These Are They Which Came Out of Great Tribulation.

Quartet and chorus, List, the Cherubic Host.
Solo, bass and soprano, And I Heard the Voice of Harpers.
Chorus, quartet, Great and Marvelous Are Thy Works, Lord God.

Mr. Geeding, baritone, was in excellent voice, and sang both the solo from "St. Paul" and the parts in the cantata exceedingly well. There is in his voice a genuine earnestness, and he has a power of interpretation that makes itself felt. It would hardly be fair to single out soloists, however, they all did such excellent work. They were the best proof of Mr. Ehr Gott's success as a teacher, his correct methods and his untiring devotion to his art. As for the chorus work it showed a nice balancing in the voices, good tone production and volume, and, above all, musical quality and expression. Such singing must be heard to be appreciated. Mrs. Ehr Gott was the judicious and musicianly accompanist of the evening.

● ▲ ●

The fourth program was presented by Mr. Ehr Gott's pupils Saturday evening, May 25, at the school music rooms, 219 West Seventh street. It was a very decided showing in the direction of substantial and satisfactory results from students. The program was as follows:

Wiegenslied.....	Ries
Blue Eyes of Spring.....	Ries
Miss Katherine Naez.	
A Red, Red Rose.....	Hastings
Miss Charlotte Mills.	
Thine Eye of Blue.....	Böhm
Miss Ada Kruckemeyer.	
Recitative and aria, Creation, With Verdure Clad.....	Haydn
Miss Nettie Brown.	
Wilt Not Thou Dream.....	Abt
The Maid and the Rose.....	De Koven
Minerva Gans.	
Springtide.....	Becker
Nellie O'Toole.	
Duet, Summer Night.....	Schulze
Night Hymn at Sea.....	Goring Thomas
Cecilia Gray and George Rekart.	
Unless.....	Caracciolo
Heart's Delight.....	Gilchrist
Helen Cowen.	
The Rosary.....	Nevin
Rosmond.....	Chaminade
Mayme Ellis.	
A River Dream.....	Goring Thomas
My Heart at Thy Sweet Voice.....	Saint-Saëns
Alice Davison.	
Trio, Lift Thine Eyes.....	Mendelssohn
Julia Ludecke, Susan Tinsley, Tillie Ludecke.	

● ▲ ●

One of Theodor Bohlmann's most talented pupils, Miss Ida Lichtenstader, presented the following program in the Recital Hall of the Conservatory of Music on last Wednesday evening:

Concerto, D minor.....	Mozart
Cadenza by Hummel.	
(Orchestral part on second piano.)	
Piano soli—	
Aria con Variazioni, The Harmonious Blacksmith.....	Handel
Rondo, op. 1, C minor.....	Chopin
Polonaise, op. 26, C sharp minor.....	Chopin
Etude Mignonne, op. 16, No. 1, D minor.....	Schuetz
Etude, op. 18, G major.....	Moszkowski
Concerto, C major, op. 15 (first movement).....	Beethoven
Cadenza by A. Rubinstein.	
(Orchestral part on second piano.)	

Miss Lichtenstader showed considerable conception, grasp of the subject and a technical fluency quite extraordinary for one of her years.

● ▲ ●

A faculty concert will be given in the Odeon May 31 by Frederick J. Hoffmann, Prof. Richard Schliewen and Signor Lino Mattioli. This will be Mr. Hoffmann's final appearance in America. The following is the program:

Fifth Sonata, F major, op. 24.....	Beethoven
Sonata in G major, op. 13 (first and last movement).....	Rubinstein
Erstes Trio, D minor, op. 63.....	Schumann

● ▲ ●

Signor Mattioli, the former teacher of Mrs. Mamie Hissem-De Moss, is in receipt of a copy of the following letter, which was written to Mrs. De Moss by J. D. Kane, treasurer of the Bach Festival Association:

PHILADELPHIA.
DEAR MRS. DE MOSS—I thought that perhaps it might please you to know of the many expressions of delight we are hearing regarding your singing at our concert. While we are happy that the concert as a whole was a great success, I must admit that you appear to have been the "bright, particular star" of the evening. It is seldom that we have heard so many complimentary comments on any of our soloists. The enclosed pamphlet will give an idea of the soloists who have assisted in the past. Wishing you continued success.
Very respectfully, J. C. KANE, Treasurer.

Among the artists to whom Mr. Kane refers as having sung at previous festivals are De Vere, Lawson, Stein, Max Heinrich and many others.

● ▲ ●

Pupils of Ernest Wilbur Hale will give a recital in the Odeon Monday evening, May 27; the ninth invitation recital of the School of Expression will be given Wednesday

evening, May 29, and an organ recital, with assistance of voice, by pupils of W. S. Sterling, Thursday evening, May 30.

● ▲ ●

The fourth Soirée Musicale, in The Cable Company's warerooms, Seventeenth and Elm streets, on Tuesday evening, May 14, was attended by a large audience, and the program, which was enjoyable, presented the following:

Duet, piano and organ, Reverie in C.....	Wely
Sig. P. F. del Campiglio and A. Morgenschweis.	
Soprano soli—	
Ecstasy.....	Beach
You and I.....	Lehmann
Summer.....	Chaminade
Miss Katherine Klarer.	
Violin solo, Annie Laurie.....	Harris
Master George B. Price.	
Baritone solo, The Banelero.....	Stuart
Arthur LeRoy Tebbs, accompanied by Miss Ethel Miller.	
Monologue, A Telephone Romance.	
Miss Margaret H. Laughlin.	
(Pupil of Miss Schuster's School of Elocution and Dramatic Action.)	
Piano soli—	
Meditation.....	Campiglio
Polish Dance.....	Campiglio
Sig. P. F. del Campiglio.	
Tenor soli—	
Eternal Rest, piano and organ.....	Piccolomini
A Child's Devotion.....	White
H. T. Hanmer.	
Contralto solo, Beauty's Eyes.....	Tosti
Miss Emma Pinney.	
Violin solo, Loreley.....	Silcher
Master George B. Price.	
Recitation, selected.	
Miss Margaret H. Laughlin.	
Baritone soli—	
A Night in Spring.....	Böhm
Love Is a Bubble.....	Allitsen
Arthur LeRoy Tebbs.	
Soprano solo, Ave Maria.....	Schubert-Campiglio
(With violin, piano and organ.)	
Miss Katherine Klarer; violin, Harry G. Miller.	

It was the last of the musicales for the season, and they proved so much of a success that they will be resumed the second Tuesday in September.

● ▲ ●

Pupils of Signor Albino Gorno gave a recital on Monday evening, May 13, in the Odeon. The program was:

Piano, Allegro Brillante, op. 93.....	Mendelssohn
Melville Greeble.	
Violin Concerto, No. 13.....	Kreutzer
Bertha N. Roth.	
Piano duet, Theme and Variation in E flat.....	Reinecke
Agnes Hochstetter and Mary Love Akels.	
Vocal—	
Bel Raggio, from Semiramide.....	Rossini
Gretchen am Spinnrade.....	Schubert
Therese Abraham.	
Piano—	
Nocturne, E minor.....	Chopin
Dance of the Dryads, op. 19.....	MacDowell
Gertrude B. Dalton.	
Piano, Suite, E flat.....	Rheinhold
Minuet. Allegro vivace.	
(With second piano accompaniment.)	
Mrs. Hattie O'Flynn-Hon.	
Symphony in C major, Scherzo Finale.....	Beethoven
(Arranged for two pianos.)	
Elsie Louise Bernard and Emma Beiser.	
Violin—	
Walther's Preislied.....	Wagner
Obertass Mazurka.....	Wienawski
Bertha N. Roth.	

The poetic training of Mr. Gorno was again in evidence, and with all this poetry his pupils maintain an absolute sense of rhythm. The pianists were assisted by

MAILED FREE

NEW EDITIONS

of our descriptive and illustrated catalogs:

"New Songs," "New Piano Music,"
"New Choir and Choral Music."

THESE catalogs contain review notices by musicians eminent in their specialties and are helpful to teachers, choir and choral directors and musicians in selecting music.

NEW BOOKS.

Songs for Children.

"Songs of Sunshine."	.75
62 songs. A good variety for all occasions.	
"Songs of Nature."	.60
A collection of songs for festivals, the seasons, etc.	
"Mother Goose's Jubilee."	\$.10
60 songs from the opera. The most singable, child-pleasing Mother Goose songs published.	

New Piano Music.

"Easy Pieces in Easy Keys, Vol. II."	.50
A collection of 40 pieces.	
"On the White Keys." An introduction to the piano.	\$.10
"Four Little Hands." 58 easy duets.	\$.10
"Thirty Duets without Octaves." For equal performers.	\$.10
"Harmony Simplified." By Francis L. York, M. A.	\$.10
A practical introduction to composition.	

OLIVER DITSON COMPANY,

CHAS. H. DITSON & CO.,

J. E. DITSON & CO.,

A338

Boston

New York

Philadelphia

Berth
Miss
Marie
tempo
is ma
and g
Ragg
ment

Fre
High
cided
this y
ing in
He w

Mis
of Ex
York

At
M. Zu
tauqua
former
go to
maind

W.
summe

Dr.
will h
summe

Reci
Albino
Ernest
of the
when v

A fa

The
be hel

Sign
Hissen
letter v
Kane,

DEAR
to know
ing your
cert as
to have
seldom
of our
soloists
cess,

Amo
sung a
Max H

JULIA
man of
by the
ductor.
delssoh
praise t

Fight
Sat

Will

Bertha N. Roth, violinist, and Therese Abraham, vocalist. Miss Roth is one of the most advanced pupils of José Marien, and her playing shows clear execution and much temperament. Miss Abraham, a pupil of Mrs. Dexter, is making wonderful progress. Her voice is expanding and gaining in coloratura capacity. Her singing of "Bel Raggio" was a very decided tribute to her present equipment as a vocalist of artistic ability.

• • •

Frederick J. Hoffmann gave a piano recital at Hughes' High School Friday afternoon. Mr. Hoffmann has decided not to teach at the Winona (Ind.) summer school this year, as he had expected to do, as he prefers remaining in this city until his departure for Europe in August. He will be busy with his duties as teacher until that time.

• • •

Miss Jennie Mannheimer, director of the College School of Expression, is just back from the East. While in New York Miss Mannheimer gave several readings.

• • •

At the close of the college summer school Miss Clara M. Zunstein, director of Delsarte culture, will go to Chautauqua, where she will teach for a time with her own former teacher, Mrs. Bishop. Later Miss Zunstein will go to the Eastern coast, where she will spend the remainder of the summer.

• • •

W. S. Sterling will have charge of the Winona (Ind.) summer school, and Romeo Gorno will teach piano there.

• • •

Dr. N. J. Elsenheimer and Miss Otilie Dickerscheid will have charge of the piano department of the college summer school.

• • •

Recitals are announced to be given by pupils of Signor Albino Gorno, Signor Romeo Gorno, W. S. Sterling and Ernest Wilbur Hale; pupils of José Marien assist at each of the above, with the exception of the last mentioned, when violin pupils of Richard Schliewen will assist.

• • •

A faculty concert will be given May 31.

• • •

The annual commencement exercises of the college will be held in the Odeon, June 13.

• • •

Signor Mattioli, the former teacher of Mrs. Mamie Hissem-DeMoss, is in receipt of a copy of the following letter which was written to Mrs. Hissem-DeMoss by J. D. Kane, treasurer of the Bach Festival Association:

PHILADELPHIA.

DEAR MRS. DE MOSS—I thought that perhaps it might please you to know of the many expressions of delight we are hearing regarding your singing at our concert. While we are happy that the concert as a whole was a great success, I must admit that you appear to have been the "bright, particular star" of the evening. It is seldom that we have heard so many complimentary comments on any of our soloists. The inclosed pamphlet will give an idea of the soloists who have assisted in the past. Wishing you continued success,

Very respectfully, J. D. KANE, Treasurer.

Among the soloists to whom Mr. Kane refers as having sung at previous festivals are De Vere, Lawson, Stein, Max Heinrich and many others.

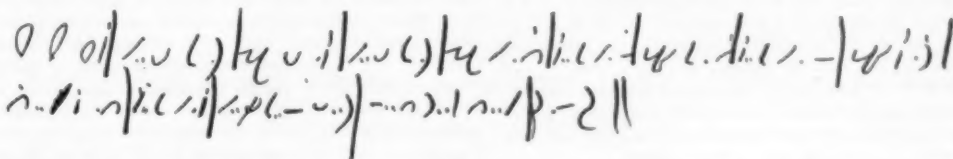
J. A. HOMAN.

JULIA E. CRANE'S CONCERT.—The Potsdam *Courier-Free Press* of May 15 devotes a half-column to the concert given by the Normal Choral Club, with Miss Julia E. Crane conductor. A miscellaneous first part was followed by Mendelssohn's "Hymn of Praise," and the paper gives much praise to Miss Crane for the performance.

"TRISTAN UND ISOLDA" TAKEN DOWN IN MUSICAL SHORTHAND BY A CHILD.

HOW many musicians and music lovers, while attending the opera or a concert, have longed for some quick, sure way of writing down a melody or some interesting phrase? To be sure, the scholarly musician, the composer we will say, has such a well trained musical ear and musical memory he can remember more or less accurately a number of phrases; but it is somewhat of a burden to carry, surely! To the general music lover it is simply an impossibility either to retain in the memory, or sometimes, as in the Wagner opera, even to recognize the "motives" when they occur. In a word, to the gifted few who have a fine natural ear, the constant use and pleasure in using produces a higher and higher state of cultivation; but to those with a dull ear, it has generally been considered hopeless to do much, as there has been no known, logically developed system of ear training to make possible any decided development. Until very late years even the study of harmony was largely a training of the eye rather than the ear.

But, when at a performance of "Tristan und Isolde" a little child, not from the overwhelming genius of a Mozart, but *purely through accurate and well directed training*, is able to take down in musical shorthand any phrase that may please her youthful fancy, then assuredly the science of musical ear training must be attained; for it is generally conceded "Tristan und Isolde" is the most difficult composition ever written. It was this feat that was accomplished at one of the last performances of this great opera by Miss Winifred Marshall, one of the little pupils of Miss Mary Fidelia Burt, the well-known teacher and author of original methods of sight reading, ear training and musical stenography. Here is a sample of the work jotted down by her little pupil. It is the sailor motive of the first act:



Miss Burt has for a long time been deeply interested in this seemingly unattainable side of musical education, and has made the most careful and painstaking experiments with little children, musical, unmusical, even tone deaf, and has elaborated her ear training and stenography from writing down first the simplest melody, then hymns, oratorios and lastly Wagnerian opera.

It can hardly be overestimated the really great value ear training is to the student of music, whether of voice, piano, violin, composition, whatever it may be. The exquisite feeling for tone color, whether in voice or piano, for phrasing, the beautiful legato singing tone, the use of the pedal, all owe their greater or less perfection to the quickened and discriminating musical hearing. In composition, ear training is an actual necessity, for as soon as the composer hears his musical thought mentally, when it is whispered to his inner consciousness from the realms of divine inspiration, he should be able to write it down immediately, without the aid of any intervening musical instrument. With all those composers who have had great messages to say to the world through letters as well as music this cultivation of the inner musical hearing has formed a beloved text for lively preaching, and their practice is our object lesson.

MISS AMY MURRAY, the interpreter of Scottish songs, is having a triumph in Canada. The following extracts are from the criticism of J. E. B. (J. E. Barkworth), published in the *Evening Journal*, of Ottawa:

The old saying that blood is thicker than water is well exemplified in the case of Miss Amy Murray. Born in the United States of Scotch parents, she has studied Scottish song in the land of its origin, and now holds a Canadian audience enthralled for nearly two hours by her own sole effort—or apparently without effort—by virtue of a kinship similar to that of which Browning wrote:

Then because Greeks are Greeks and hearts are hearts,
And poetry is power, we all outbreak
Into a joyous laughter with much love.

Miss Murray is rarely qualified for her undertaking. She has a voice entirely musical; clear as a bird, and perfectly prompt in speech, without any of what organ-tuners call chaffing, and not requiring every note to be nursed at the moment of attack, as many singers have to do. There is no perceptible weakness at the break; but Miss Murray has a resonant chest register, all the more effective because she uses it sparingly, chiefly in men's songs. Miss Murray has also sufficient historical and theoretical knowledge; she has the pleasant speaking voice, the lucidity of thought and arrangement, the frankness combined with tact, the savoir faire and clever charm of manner which make the best American women the pleasantest companions in the world. Above all, Miss Murray has in her the root of the matter; she sings for the song's sake, with a fine sense for the points of melodic beauty, and without any display; she has rich humor and true pathos, and is endowed moreover with a capacity for acting that would make the fortune of any opera she played in. Her songs were both Highland and Lowland, some to the pure English words of Scott, some to the dialect of Burns, some to Gaelic words; they were of all dates from the sixteenth century,

and by composers of all classes from the king to the beggar. That is what may be called a musical people! Especially interesting were the older versions of some airs which are better known in a sophisticated modern version, "The Flowers o' the Forest" and "Ca' the Yowes."—Ottawa Journal, May 15, 1901.

The following paragraph is from the *Evening Record*, of Brockville, Ontario:

The Scottish element in Brockville was strongly in evidence at Victoria Hall last night, on the occasion of the entertainment by Miss Amy Murray, of New York, and those who failed to attend missed one of the richest musical treats that has been offered here for a long time. The program was redolent of the heather, and presented Scottish song and minstrelsy in a manner so varied and interesting as to delight all. Miss Murray has a splendid voice, well under control, and the sketches with which she introduced her numbers, descriptive of their authors, and the circumstances under which they wrote, added much to the interest. Her accent is faultless, and she sings with a power and enthusiasm that electrify her audience.

ASHEVILLE N. C., SUMMER SCHOOL.—The directors of this institution have issued a handsome twenty page booklet, containing picture of the tree embowered Asheville College for Young Ladies, where the school is to be held; pictures of the artists associated as soloists for the four concerts and for teaching, and views of the romantic region thereabouts.

Prices of tuition, for all departments, cost of board, &c., are contained therein, and this booklet will be sent on application to either of the musical directors, A. P. Babcock, Asheville, N. C., or F. W. Riesberg, 954 Eighth avenue, New York.

The school begins Monday, July 15, and closes Saturday, August 24. Situated high in the mountains as it is, Asheville has an average summer temperature of 70°, and thousands of Northerners flock thither during the winter, whereas equally large numbers from the South spend the summer in that delightful spot.

For the four concerts some interesting novelties are

planned, and the prominent artists already engaged are sure to please. The artist faculty this year is as follows: Miss Estelle Harris, soprano; Charles A. Rice, tenor; Percy Hemus, basso; Claude Trevlyn, violin, with Messrs. Babcock and Riesberg as solo and ensemble pianists. In the last two concerts a complete vocal quartet will participate; the popularity of the concerts can be estimated by the fact that some 300 season tickets have already been sold.

McCALL LANHAM.—McCall Lanham has appeared with unqualified success at every concert on his Texas tour. The following extract is from a report of a concert published in the *San Antonio Daily Express* of May 19, 1901:

The Ladies' Chorus Club and their able leader, Horace Clark, Jr., are to be congratulated on giving to the music lovers of San Antonio an opportunity of hearing such a refined and cultured artist as McCall Lanham, of Austin. Mr. Lanham possesses a pure, full baritone, which he uses with artistic taste and finish. His rendition of the "Toreador's Song," from "Carmen," was finely executed and brought out the dramatic power of his voice, while "Ninon" and Hawley's "I Long for You," with its beautifully rendered diminuendos and sweet, soft tones, showed the perfect training of the artist's voice. Mr. Lanham has been in this country but two months, having just returned from Europe, where he has been studying for the past four years. Mr. Lanham leaves shortly for New York, where he intends taking up grand opera work.

THIS SPACE IS TO BE DEVOTED TO THE INSERTION OF

PORTRAITS OF SUCCESSFUL

BOWMAN
PUPILS

J. WILLIAM KEEN.

E. M. BOWMAN. Piano and Theory Studio: Steinway Hall, New York.
Organist and Conductor Baptist Temple Choir Brooklyn.



SOUSA
AND HIS
BAND

Office: Astor Court Building, New York.

Eighteenth Semi-Annual and Fifth Transcontinental Tour.

Saturday, May 25,
to Sunday, June 9,
INCLUSIVE,
Willow Grove, Philadelphia, Pa.

KALTENBORN'S THIRD SEASON.

THE third season of the Kaltenborn Orchestra at the St. Nicholas Garden, on West Sixty-sixth street, will open for the season on Saturday, June 1.

The orchestra which will play under Franz Kaltenborn this season is composed of forty-five selected musicians, a number of them members of the New York Philharmonic, and the remainder experienced orchestral players. The success of these concerts in town during the past two seasons has demonstrated the need of this form of entertainment, and now that the concerts this season are to be managed by the St. Nicholas Skating and Ice Company, the music lovers of New York and vicinity may be assured that the musical features will be better than ever.

The concerts will be given every night, and the programs be distributed as follows:

Monday	Request
Tuesday	Symphony
Wednesday	Miscellaneous
Thursday	Wagner
Friday	Operatic
Saturday	Popular
Sunday	Sacred

Soloists, both instrumental and vocal, will again be features of the concerts. Many club men, who in the past summers have sent in requests for more popular music, will see the fulfillment of their desire this season, as the management will present on Saturday nights programs that will meet the wishes of the patrons who enjoy the lighter musical compositions. For that matter, the programs for each evening will include popular as well as the more favorite classical works.

For instance, the Strauss waltzes, which Mr. Kaltenborn conducts so delightfully, will be played every night. No expense has been spared in decorating the garden for this summer. Green and white, so restful to the eye, are the predominating tints. Growing plants and the fountain will add to the attractiveness. Refreshments will be served at popular prices. An experienced caterer has the assignment and he will see that the patrons will have comfort and courteous treatment. Since last season a number of private boxes have been built in the Garden, and these doubtless will prove a boon to those who bring parties to hear the music.

Miss Elizabeth Hazard, the soprano, who sang with success at the concerts last season, will be the soloist on the opening night. Her numbers will be "Elsa's Dream," from "Lohengrin," and a group of songs. The program for Saturday night follows:

March, Tannhäuser	Wagner
Fest Overture	Lassen
Violin solo, Fantaisie Caprice	Vieuxtemps
Franz Kaltenborn	
Hungarian Rhapsodie No. 2	Liszt
Elsa's Dream, Lohengrin	Wagner
Mrs. Elizabeth Hazard	

London, England.

CHEVALIER GEORG LIEBLING,
COURT PIANIST.

Engagements accepted for recitals and concerts. Professor at the Guildhall School of Music. Advanced pupils specially prepared for recitals and concerts, privately or in class.

Address 6 F, Hyde Park Mansions, London, W.

EDOUARD DAREWSKI,

Professor of Singing.

Percy House, Randolph Rd, Maida Vale, London. Darewski writing in March, 1898, says: "I know your remarkable qualities both as a singer and as a vocal teacher, and especially your method, which is ITALIAN IN THE BEST SENSE OF THE WORD."

THE CONCORDE CONCERT CONTROL
and Orchestra, Entertainment and Lecture Bureau.
The COURT CIRCULAR says: The most reliable Bureau in London.

The Concorde Handbook of Artists (the most complete existing list of the best artists) free on application. Address: 310 Regent St., London, W. Telephone: 4153 GERRARD. Telegraphic address: Concorde Ltd, London. Telegraphic Code: The Concorde Code.

VOICE PRODUCTION and SINGING.

Invariable results of

Mme. MARIAN VELTRINO'S SYSTEM GUARANTEED IN A SHORT TIME to EVERY PERSON of ORDINARY INTELLIGENCE with AVERAGE MUSICAL EAR.

Perfect attack. Perfect ease. Clearness of Tone throughout the Voice. Richness, Roundness, Sweetness, Carrying Power. Freedom from breaks. No throat-aching. Abundance of and control over breath. Lost voices regained. Voices made, Compass of at least two octaves.

Undeniable proof of the above statements can be given. Appointments and particulars of unique interest on request. Complete artistic training for opera, concert work, &c., follows above results.

Studio: 163 New Bond Street, London, W. (Established twelve years.)

MME. MORIANI.

Private Academy for Voice Training and School for Opera.

Complete Training for Voice, Style, and the Different Repertoires.

Special Class for Gentlemen on each Monday and Thursday from 5 to 7.

Mme. Moriani will continue her Lessons from July 1st to October on the Continent, thus affording change of air. French Diction and Acting with Mr. Vermandele, who has taught her pupils in Belgium for fourteen years.

For Terms and Particulars write to the Secretary of Mme MORIANI'S School, 3 York Place, Portman Square, W., London.

MARIE WITHROW,

VOICE PRODUCTION,

84 New Bond Street, London.

RENÉ PAPIN,

Authorized Representative of the Yersin's Method

French Diction,

7 Dorset Square N. W., London,

(Near Baker street station).

PROF. MICHAEL HAMBOURG'S
Academy for the Higher Development of

Pianoforte Playing.

15 Warwick Road, Maida Vale.

Paris.

SCHOOL FOR ACTING.

EMIL BERTIN,

1er Régisseur de la Scène de l'Opéra Comique.

Stage Practice. In Cast.

41 rue des Martyrs, Paris.

THE FRENCH LANGUAGE

Rapidly, easily and correctly acquired by

KIMON'S PRACTICAL SYSTEM,

(3 francs, post free.)

Private lessons by M. D. Kimon,

10 rue Cambon, Paris.

MME. MARIE ROZE,

PROFESSEUR DE CHANT,

Chaussée d'Antin

Mise-en-scène. Ensemble practice in cast

on stage.

MME. FLORENZA D'ARONA,

VOCAL PROFESSEUR,

30 Rue Clement Marot, Paris.

Special sessions during the summer in

REPETOIRE AND INTERPRETATION.

INSTITUT MOZART.

Language. Complete Musical Education. Singing. Diction by best professors. Board and residence for pupils' comfort; quiet, convenient.

Apply to manager, Miss HEGEMANN,

7 rue du Commandant Riviere.

FRENCH SCHOOL

M. DUMARTHERAY.

From Sounds to Literature, Pronunciation, Accent, Conversation.

(Opera.) 14 rue Taibout.

Mlle. GRACE LEE HESS

Supplementary Education.

SCHOOL.

French Language Obligatory.

145 Avenue Victor Hugo, Paris.

BALDELLI,

Italian baritone.

Théâtre Royal, Madrid. Professeur de Chant.

(Champs Elysées). 6 rue Euler, Paris.

Mme. ROGER-MICLOS,

PIANO-PARIS.

Elementary and Superior Class and Private

Public Pupils' Concerts.

(l'Etoile.) 37 Avenue MacMahon.

Mme. ROSINE LABORDE,

PROF. DE CHANT,

62 rue de Ponthien, Paris.

PROFESSOR OF FRENCH,

Special Method for Foreigners.

Mlle. MARIE FOURNAISE,

American reference. 29 Boulevard de Batignolles.

MME. J. VIEUXTEMPS,

Vocal Professor.

Classes and Private Lessons. Placing and Mend-

ing of Tones. 25 rue de Tocqueville (Monceau).

MME. ROBINSON DUFF,

PROFESSEUR DE CHANT.

4 rue de la Renaissance l'Alma, Paris.

PARIS.

Only opportunity now in Paris

for the Leschetizky Method.

Address

E. POTTER FRISSELL,

Pupil of Leschetizky, Sauer and Moszkowski.

Credit Lyonnais, Boulevard des Italiens.

DELLE SEDIE, Paris.

Pure Italian Method. Complete course. Stage practice. Voice, lyric, declamation, languages, solfège, ensemble music, mise-en-scène.

Class and single lessons.

Regular course, three years. Terms moderate.

30 rue St. Petersbourg.

Miss JULIA KLUMPKÉ,

VIOLINISTE.

Pupil of MM. Eugene Ysaie and G. Rémy.

Concerts, Musicales, Lessons Violin and Accom-

paniment. 10 rue Froidevaux, Paris.

LA VILLA VIOLETTE

TROCADERO,

22 rue Raynourd. Mme. Fiessinger.

Assortment of rooms. Excellent table. Gar-

dens. All facilities of bus and tram.

Mlle. NILANDE,

Authorized Teacher of the Yersin Phono-Rhyth-

mic Method. French Diction. French Language.

(Av. Marceau). 37 rue de Chaillot.

Mlle. KIKINA,

PROFESSEUR DE CHANT,

Ancienne Elève de MARCHESI.

100 Avenue de Villiers, Paris.

MME. IDA LURIG,

PROFESSEUR DE CHANT.

French-Italian-German.

Specialty of German Songs and Oratorio.

(Trocadero) 5 rue Petrarque, Paris.

Mlle. MARTINI,

Artiste Opéra, Opéra Comique, Théâtre Lyrique,

Professor of "Mime."

Silent Interpretation, Stage Business, Gesture,

Pantomime, &c.

87 rue St. Lazare, Paris.

Waltz, Freuet Euch des Lebens	Strauss
March, St. Nicholas	Kaltenborn
Overture, Mignon	Thomas
Spring Song	Woodman

Symphonic Poem, Le Rouet d'Omphale (Omphale's Spinning Wheel)	Mrs. Elizabeth Hazard
Spring	Saint-Saëns
Slavic March	Van der Stucken
	Tschaikowsky

THE MUSIC OF COLORS.

THE human mind is generally on the qui vive for wonderful development in this twentieth century. Long distance telephones, X-rays, wireless telegraphy and the like have prepared the present generation for anything. One of the undeveloped fields awaiting the inventive and artistic human mind is the music of colors. The idea is ingenious, and may seem to some to be extravagant, but there is nothing in it at all contrary to the plain teachings of science. That the tones and modulations of the human voice can be photographed and recorded in visible form on paper has been clearly proven, and that music can be translated into colors is just as possible. An English writer has already shown the close analogies which exist between sound and light. It is by a series of vibrations that the first reaches our ears and the second produces an impression on our eyes. The natural sounds which our sense of hearing can take cognizance of comprise about eleven octaves, and purely musical sounds as such cover only seven octaves.

Though light might at the first view be thought to be confined in a somewhat restricted domain for musical expression, it will be seen that it is not at all so, but in reality is possessed of a most infinite and rich variety of possibilities of expression, utterly unknown to sound. The extent of power of one musical note varies between forty vibrations and 4,000 per second, while the limits in which light can make an impression on the human retina embrace figures which almost transcend our powers of calculation, reaching many millions of vibrations per second. Our eyes are capable of distinguishing more of colors than our ears can of sound, and the great composers of the future who will try to realize for us the wondrous symphonies of tints and rays and shadows will possess an illimitable wealth of combinations which the most perfect musical instruments deny to a disciple of Beethoven or Wagner.

A close association exists between certain colors and certain ideas. The dull shades of color incline to melancholy, the neutral tints give repose to the eye and a peaceful feeling to the mind, and the bright colors create joyous and glad ideas. Blue has been shown to be of a salutary effect on some kind of dementia, and some analogy has been found between the color red, which has the least number of luminous vibrations, and the lowest notes of the musical scale, which have the minimum of acoustic

vibrations. It can also be shown that each vowel has, so to speak, its color. The sound of the letter E would be accompanied by a suggestion of yellow, that of I by blue, and of O by black. Of course, our education in this direction is all to be acquired. But, thanks to the progress made during a long succession of ages, the ears of civilized men generally have acquired a musical instinct, although there may be a large number of exceptions.

The color piano of which a recent writer suggested a plan has not yet been manufactured, but there is hope of its becoming so. This instrument of music of the future is only a practical application of the doctrine which shows a complete concord between light and sound. Suppose a keyboard, the notes of which would let out and hold by turns an electric current illuminating colored glasses provided with incandescent arcs, the scale being ranged in degrees in the same way as the strings of a piano. The red shades would correspond to the bass notes, and the violet to the higher ones. A most exact proportion would be maintained between the number of the luminous and the acoustic vibrations. When once each note of the scale has been given its equivalent in that of colors, it will be then possible to transpose for the use of the eyes musical compositions written only for the ear, and to verify the analogies existing in the two cases. Perhaps, ere long, the fires of the artificers will produce most precious instruments for men of genius who may discover the secrets of the harmonies of color.

Those who have no music in their souls, of the kind at least we now are familiar with, and to whom Mendelssohn, Mozart and Verdi represent only so much meaningless noise, will welcome the advent of a music in colors, which their eyes can understand and which makes no noise. Perhaps ages must pass before the human race can discover the laws and mysteries of this new art, and most delicate, complicated and infinite experiments will be necessary to determine with exact precision the luminous vibrations which correspond to each color, but it will be done, and not improbably in this century, of which all expect so much.—K., in Evening Post.

An Extra Chance.

DESIRED.—Orchestra, band or singer en route for half hour of sacred music, Schenley Park Pavilion, Pittsburgh, any Sunday evening of June. Audience usually estimated at 10,000. Meetings conducted by Chaplain, Actors' Church Alliance. Please send terms two weeks ahead to Music Director Benjamin Franklin Butts, Second Presbyterian Church, Pittsburgh, Pa.

WANTED—A bright business woman, who has some experience in the line of management of musical or dramatic artists; clever correspondent, quick witted, and with some knowledge of musical affairs. Address "Manager," care of this paper.

BALDWIN PIANO

GRAND PRIZE
PARIS EXPOSITION, 1900.

HAMILTON PIANOS—SILVER MEDAL—HAMILTON ORGANS.

D. H. BALDWIN & CO., Cincinnati, Indianapolis,
Louisville, Chicago.

STRICH & ZEIDLER,

Producers of High Class Pianos—Upright and Grand,
134TH STREET AND BROOK AVENUE, NEW YORK.

**POPULAR
PEASE
PIANOS.**

PEASE PIANO CO.

Factories: West 43d Street.
Office and Salesrooms: 109 West 42d Street,
NEW YORK.

Germany.

CONCERT DIRECTION
(Agency Founded 1879)

HERMANN WOLFF.

Germany: Berlin and Plottwellstrasse 1.
Cable address: Musik Wolff, Berlin.
Proprietor and Manager of the Philharmonic
Concerts, Berlin; the new Subscription Concerts,
Hamburg; the Bechstein Hall, Berlin.
Sole representative of most of the leading artists,
viz.: Joachim, d'Albert, Stavenhagen, Mme. Car-
reño, Mlle. Kleeberg, Mlle. Marcella Sembrich,
Emil Gertz, the Berlin Philharmonic Orchestra,
Manager of the American tours of Josef Hofmann,
Eugen d'Albert and Pablo de Sarasate.
Principal Agency for Music Teachers.
Apply for Catalogue.

SOPHIE HEYMANN.

Coloratura Prima Donna at the Theatre des
Westens, pupil of Marchesi. Vocal Lessons.
Marburger Str., 12, Berlin, W.

MRS. CLARA PFEIFER.

Teacher, with diploma, and generally cultured,
having the highest reputation for her Pension, is
now at Werderstrasse 32, Dresden, where she owns
an elegant house, with large garden. She will re-
ceive young ladies for board and chaperonage who
come to Dresden for study. The purest German
may be learned. Members of the young ladies'
families are welcomed. References exchanged.

DRESDEN.

First-class family Pension. Highly recommended.
Refined and comfortable home. Chaperonage by a
cultivated English lady, with long experience
abroad, and a thorough knowledge of German.
Address Miss G. FORD, Werderstr. 9, Dresden.

CHARLES G. THOMAS.

London and Leipzig Diplôme in Music. Organist.
Royal Church of St. George, Berlin.
COMPOSITION, SINGING, PIANO, ETC.
Specialties: Voice Use and Applied Counter-
point. Testimonials from Jadassohn and others.
Studio: Marburger Str. 18 (b. Grosse), Berlin, W.

Royal Conservatory of Music and Theatre, Dresden, Germany.

Forty-sixth Year, 1899-1900: 1,277 Pupils; 72 Recitals. 118 Instructors, among whom are:

Frau Auer-Herbeck, Bachmann, Braunroth, Döring, Draeseke, Fährmann, Frau Falkenberg, Fuchs,
Höpner, Janssen, Jffert, Kluge, Frl. von Kotzebue, Krause, Mann, Frl. Orgeni, Paul, Frau Rapoldi-
Kahner, Remmele, Reuss, Schmoie, Von Schreiner, Schulz-Beuthen, Frl. Sievert, Frl. Spiliet, Starcke,
Tyson-Wolff, Urbach, Vetter, Winds, Wolf, Wilh. Wolters, the foremost members of the Royal Court
Orchestra, headed by Concertmaster Rappoldi, Grützmacher, Feigert, Bauer, Biehling, Fricke,
Gabler, Wolfermann, etc. Education from beginning to finish. Full courses or single branches.
Principal admission times begin April and September. Admission granted also at other times.
For prospectus and other information apply to our American Representative.

E. A. LEOPOLD. Vocal Instructor, NEW HAVEN, CONN.

The Stern Conservatory of Music,

FOUNDED 1850.

22• Bernburgerstrasse (Philharmonie), Berlin, S. W.

Royal Professor GUSTAV HOLLAENDER, Director

CONSERVATORY: Development in all branches of music. OPERATIC AND DRAMATIC SCHOOL:
Complete Training for the Stage. ORCHESTRAL SCHOOL (comprising all solo and all orchestral
instruments). SEMINARY: Special training for teachers. CHORUS SCHOOL. ELEMENTARY
PIANO AND VIOLIN SCHOOL.
Principal Teachers: HARMONY AND COMPOSITION—Max Loewengard, Hans Pfitzner, Prof. E. E.
Taubert. PIANO—Emma Koch, Felix Dreysebeck, Anton Foerster, Otto Hegener, Prof. Ernest Jed-
licka, A. Papendiek, Heinrich Pfitzner, Gustav Fohl, A. Sormann, Prof. E. E. Taubert, Gunther
Freudenberg, Victor Hollaender, Ernst Leobrunner. SINGING—Frau Prof. Selma Nieklass-Kem-
ner, Mme. Blanche Corelli, Frau Julie Moeller, Wladyslaw Seidemann, Alexander Heinemann.
OPERATIC AND DRAMATIC CLASS—Felix Ehrli. VIOLIN—Lady Halle (Wilma Norman-Neruda),
Prof. Gustav Hollaender, Bernard Desau, Willy Micking, W. Kampelmann. CELLO—Heinrich
Kiefer. HARP, HARMONIUM—Franz Posnitz. ORGAN—Otto Diesel, Royal Music Director, etc.
Charges: from 125 marks (\$20) up to 500 marks (\$120) Annually.
Prospectuses may be obtained through the conservatory. Pupils received at any time. Consulta-
tion hours from 11 a. m. to 1 p. m.

HEATHE GREGORY,

BARITONE,

76 Manhattan Avenue, New York City.

HOBART SMOCK,

ROBUST TENOR.

45 W. 32d St., New York.

Telephone: 2283 Madison Square.

Ernst H. Bauer,

Solo Violinist and Teacher; also Theory and
Harmony.

Graduate of the Royal High School in Berlin.
130 EAST 56th STREET, NEW YORK.

ADOLF GLOSE,

Pianist, Accompanist and Musical Director.
Piano Instruction.
Address: 347 West 23d St., New York.

ATLANTA,

J. LEWIS BROWNE,

MUSICAL DIRECTOR.

(Three manual pipe organ—in Studio—for lessons
and practice.)

Mesdemoiselles YERSIN,

Authors of the
PHONO-RHYTHMIC FRENCH METHOD.
Winter address:
465 Lexington Avenue, NEW YORK.

Summer address:
Villa Violette, 22 Rue Raynouard, PARIS

A. B. CHASE

PIANOS.

Highest type of Artistic Instruments

For the pianist, the singer, the teacher,
the student, the conservatory, the concert.

Factory at NORWALK, OHIO.

REFERENCE: The Editor-in-Chief of THE MUSICAL COURIER.

CARL FISCHER, 6, 8 & 10 Fourth Ave., NEW YORK.

Sole agent for BESSON & CO., Ltd., London, Celebrated Prototype Band Instruments. Special
Agent, Correspondent and Representative for BUFFET, Paris (Evette & Schaeffer), World Re-
nowned Reed Instruments. E. RITTERSHAUSEN, Berlin, Boehm System Flutes and Piccolos.
THEOD. H. HEBERLEIN, Jr., Modern Stradivarius Violins, Violas and Cellos. KARI
MAYER, Vienna, Conservatory Reeds. Principal Importer of Genuine Italian Strings. Covered
Strings manufactured for Soloists' use. C. FISCHER'S Reliable Band Instruments are the best
instruments in the market, at the lowest price. C. FISCHER'S Guitars, Mandolins and Banjos
are known for their excellent qualities and low price. ARTIST BOWS. Extensive assortment
by the best known makers. MOHREN'S Solo Violin Rosin. MATERIAL FOR VIOLIN MAK-
ERS and hundreds of other specialties. Correspondence solicited. Exchange granted if not entirely
satisfactory.

MUSIC PUBLISHER and IMPORTER. A complete stock of Imported Sheet Music and Books.
Well-known publishers represented.
"THE METRONOME." A monthly published in the interest of the musical profes-
sion. Subscription, \$1.00 per annum; 10 cents each copy.

Hazelton Brothers
PIANOS,

THOROUGHLY FIRST-CLASS IN EVERY RESPECT.

APPEAL TO THE HIGHEST MUSICAL TASTE.

Nos. 34 & 36 University Place, New York

Cincinnati Conservatory of Music,

(ESTABLISHED 1867.)

Miss CLARA BAUR, Directress.

A Thorough Musical Education after the Methods of Foremost European Conservatories.

BRANCHES TAUGHT.

Pianoforte, Voice Culture, Pipe Organ, Cabinet
Organ, Violin, Violoncello, Flute, Cornet and other
Orchestral Instruments, Theory of Music, En-
semble Playing, Elocution and Physical Culture;
also Modern Languages and English Literature.

Students from the city and vicinity, as well as
those from abroad, can enter at any time during
the School Year and Summer Term.

Young ladies from a distance find a home in the
Conservatory Building, where they can pursue
their studies under the supervision of the Direc-
tress. For catalogues, address

Miss CLARA BAUR.

Fourth and Lawrence Streets,

Cincinnati, Ohio.

Italy.

Concert and Theatrical Direction:

JOSEPH SMITH,

5 Via Rondinelli P. P.,

FLORENCE, ITALY.

Operatic engagements managed and negotiated.
Personal Supervision of Concert Tours in Italy.
Correspondence with leading Impresari in Italy.
and for Paris, London and New York.

SIGNOR ORESTE BIMBONI,

Perfection in the Art of Singing, Study of Rep-
ertory and Stage Practice. Many years of experi-
ence as director with Patti, Gerster, Nevada, Calvé,
Scalchi, Melba, Nordica.

18 Viale del Campo di Marte,

Florence, Italy.

CHEV. CH. LOVATI CAZZULANI,

for twenty-five years Musical Director in the
principal theatres of Europe with renowned ar-
tists, and possessing the most flattering autographs
from Verdi, Thomas, Massenet, Boito and Ponchi-
elli, assisted by Madame de Lespinasse Lovati,
from the Paris Conservatory, pupil of Madame
Viardot-Garcia. Perfection in the art of singing,
study of repertory and stage practice. French, Ger-
man and Italian Repertory. Terms moderate.
34 VIA TORINO, MILAN, ITALY.

Pupils will be engaged without extra charge by
the Theatrical Agency Lovati & Marini, of which
Chev. Ch. Lovati Cazzulani is proprietor.

MILAN.

Theatrical Agency Fano.

"IL MONDO ARTISTICO."

The most esteemed agency in Italy.

The journal most widely circulated.

FLORENCE ITALY.—Board in private Italian
family; opportunity for constant practice in the
language; five to six francs per day, all included
(wines, service, &c.). Elvira Andreini, 5 Via
Rondinelli (first floor), Florence.

STEINWAY

Grand and Upright
PIANOS.

STEINWAY & SONS are the only manufacturers who make all component parts of their Pianofortes, exterior and interior (including the casting of the full metal frames), in their own factories.

NEW YORK WAREROOMS, STEINWAY HALL,
Nos. 107, 109 & 111 East Fourteenth Street.

CENTRAL DEPOT FOR GREAT BRITAIN, STEINWAY HALL,
No. 15 Lower Seymour Street, Portman Square, LONDON, W.

EUROPEAN BRANCH FACTORY, STEINWAY & SONS.
St. Pauli, Neue Rosen Strasse No. 20-24, HAMBURG, GERMANY.

Finishing Factory, Fourth Avenue, 52d-53d Streets, New York City.
Piano Case and Action Factories, Metal Foundries and Lumber Yards at Astoria, Long Island City, opposite 120th Street, New York City.

EVERETT

PIANOS.

GRAND.

UPRIGHT.

Unlimited Guaranty.

EVERETT PIANO COMPANY,

MANUFACTURERS.

Factory: Albany, Wareham and Malden Sts., BOSTON.

WAREROOMS:

NEW YORK, 141-143 Fifth Avenue.

CINCINNATI, Fourth and Elm Streets.

CHICAGO, 200-206 Wabash Avenue.

PIANOS KIMBALL PIANOS

CHICAGO, ILL., U. S. A.

KNABE

BALTIMORE.

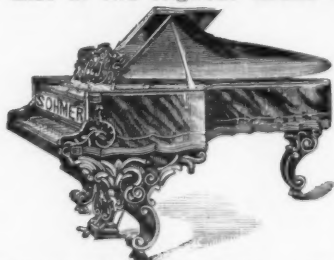
WASHINGTON.

NEW YORK.

THE CELEBRATED
SOHMER

Holds the List of the Highest Grade Pianos, and

Are at present
the Most
Popular and



Preferred by
the Leading
Artists.

SOHMER & CO.

NEW YORK WAREROOMS:

SOHMER BUILDING, Fifth Avenue, Cor. 22d Street.

Vose

PIANOS appeal to the most critical musical taste, and are receiving more favorable comment to-day than any other make of piano offered to the public.

Their leading features are Scientific Scale, Purity and Character of Tone, Sympathetic and Responsive Touch, Beauty and Modernity of Cases.

Write for explanatory literature.

Vose & Sons Piano Co.,

160 Boylston Street, Boston, Mass.

=

•

,

cts.

S

N.

and

han

and

uch,

lass.